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BHARTṚHARI'S ŚĀTAKA TRAYAM

[NĪTI—ŚRĠGĀRA—VAIRĀGYA]

[LIFE OF AUTHOR, SANSKRIT TEXT, HINDI & ENGLISH
TRANSLATIONS, COPIOUS FOOTNOTES, A NUMBER OF
PARALLEL THOUGHTS, CRITICAL EXPLANATORY
NOTES & ŚLOKA INDEX ETC.]

U. G. C. BOOKS

By
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Revised By
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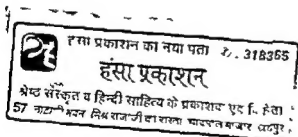
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भर्तृहरिः शतकत्रयम्

[नोति-शृङ्गार-वैराग्य]

[भर्तृहरि जीवनचरित्र, मूल, हिन्दी तथा आंग्ल भाषानुवाद—
टिप्पण—व्याख्या—समालोचना, श्लोकानुक्रमणी आदि सहित]

106464

लेखक
पु० गोपीनाथ
संशोधित
नामशरण सिंह



नाग प्रकाशक

११ ए/यू०ए० जवाहरनगर, दिल्ली-७

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नाग प्रकाशक, ११ए/यू. ए. जवाहर नगर दिल्ली-७ के लिए नागशरण सिंह
द्वारा प्रकाशित तथा ए० आर० प्रिंटर्स, सी १०२ न्यू सीलमपुर दिल्ली ११००५३
द्वारा मुद्रित ।



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Last of subjects treated by the author

THE ŚATAKAS, Sanskrit text, with Hindi and English translations, and copious footnotes, containing full notices of the occurrence of our text stanzas in various other works, and a number of parallel thoughts from numerous writers both Indian and foreign

Nitisataka.

Śringāra-ataka.

Vairiḡyasatr' a

Variants.

Abbreviations.

NOTES: Critical and Explanatory

On Nitisataka.

On Śringāra-ataka.

On Vairiḡyasataka

List of Authors and Works consulted for and mentioned in the present volume

Index or Alphabetical list of the Sanskrit Stanzas of the Śatakas.

PREFACE

For clearness' sake we shall divide our preface into the following heads:—

I. The Author—his life and writings.

II. Writers on Bhartrihari :

[A] Commentators, critics &c.;

[B] Translators; and

[C] Books about Bhartrihari.

III Works and writings wherein we find stanzas from Bhartrihari's Śātakas either with any particular note or notice about them or without anything of the sort.

IV. Sequel.

V. Places of interest relating to Bhartrihari.

VI. A plea for the present edition.

Following this order we shall now take them one by one in hand, and dealing separately with each give our opinion upon all of them in turn.

I. THE AUTHOR—HIS LIFE AND WRITINGS.

[A.] BHARTRIHARI'S LIFE.

The father of Bhartrihari is said to have been one Gandharvasen (गन्धर्वसेन), who had also got a younger

son Vikramaditya (विक्रमादित्य) from his second wife, the daughter of the chief of Dhāri (धारी), the then capital of Mālwa. Bhartrihari and Vikrama were, therefore, sons of the same father by different mothers. The chief of Dhāri took great pains and care in educating his two grandsons, who soon acquired mastery in the several Śāstras, Laws, Ethics, Archery, Music, Dancing and all other polite arts and princely accomplishments. Though the old chief liked both his grandsons, yet his love was naturally stronger for Vikrama than Bhartrihari. Consequently, after finding the former quite well up in every branch of Literature, Science and Art, he being himself devoid of any male issue, one day thought of giving his Rājya to Vikrama, and summoning him to his presence told him his heart's wish. But Vikrama nobly answered him thus, " It is not proper for me to reign before my elder brother ; please, therefore, let Bhartrihari rule over the State and I will conduct the administration as his prime minister." The old Rājā was quite pleased with the high-mindedness of young Vikrama, and subsequently through Vikrama's earnest entreaties, he made Bhartrihari the king of his territory. Vikrama thereupon changed the capital of Mālwa from Dhāri to Ujjain, and there gave himself heart and soul to the good government of the country, as the prime minister of his elder brother. Bhartrihari, though well-versed in the Śāstras, fell so much in love of women that he passed day after day, and night after night in the seraglio, and left every thing pertaining to

the State into the hands of his brother. Vikrama on whose hands the onerous and responsible duties of government did not hang heavy, was however, very sorry for the dissolute conduct of Bhartrihari, and he spared no pains to estrange the king's heart from women of whom he had a large number as his wives and mistresses, and devote his attention to the affairs of the kingdom God had put into his trust. But, as mostly common in such cases, the more he offered his sound and wise counsels, the further went the heart of Bhartrihari from Vikrama; so much so that disaffection took its root into the former's mind, and the result was that the once loving brothers soon became inveterate enemies to each other. The fire of hatred was kindled with increased strength by the fuel of Zenānā intrigue and certain influence which had quite enslaved the man in Bhartrihari. In the end, Vikrama was cruelly forced to take off his hands from the premiership and go abroad into the country as an exile, leaving Bhartrihari to himself and his loves.* After his leaving Ujjein, Vikrama travelled throughout India Proper, and was once near Dacca in Eastern Bengal, where he lived for some time and established himself. This place is still known as Vikrampur after him.

* Colonel Todd says that Bhartrihari, the eldest son of Gunbhyan, was so devoted to his wife that he neglected the affairs of government, which made his brother expostulate with him. This coming to his wife's ears, she insisted on the banishment of Vikrama. (see Todd's "Annals & Antiquities of Rajasthan," Vol. II p. 303 foot note, popular edition, Calcutta 1864)

Having nothing more to do with Vikrama and his movements, we again return to Ujjain and find Bhartrihari to be daily sinking more and more into luxury and licentiousness. As he never cared a straw for the good government of his kingdom, his subjects became totally tired of his recklessness, and becoming disgusted with his vices they were forced to disregard his authority. Anarchy soon came into being and there was nothing but disorder and confusion throughout Malwa. In the meantime it so happened that the henpecked husband was one day convinced of the infidelity of his queen* through the present of some virtuous fruit by a pious Brahman.† Her infidelity being clearly discovered the Rani rushed away from her husband's presence and dashed herself to pieces by falling down from the heights of the palace. Bhartrihari then took another wife, Pingalā (पिङ्गला) with whom he soon became attached as before. One day having gone deer-shooting he saw that one of his *shūdras* who had shot a buck being himself bitten by a venomous snake was soon

* Opinions differ widely on the name of this particular Rani. Some say her name to be Amranga (अमरंगा देवी) some Pingalā (पिङ्गला), some Palakshi (पलाक्षी), others Bhānamati (भानमती). In the *भरतखण्डवर्णनकोष* 1) M. P. B. Godbole the name is stated to be पलाक्षी, also it is also called there to be पिङ्गला on her being restored to life after death.

† See our note on stanza 2 (Nati) also T. all the A. and C. Authorities of the 12th and 13th c. p. 369.

laid a corpse on the ground. But the thing which struck him most was that the doe on the dead buck came to the spot and threw herself dead on her husband's antlers, and similar to this was the case of the *shukaree's* wife who, on discovering the death of her husband, burnt herself with her lord on her self-made pyre. The Rājā ran home in amazement and explained to Pingalā the wonderful events of his dry's excursion. But Pingalā, to his great surprise, coolly remarked that there was nothing strange and extraordinary in the story, for, a true suttee could even burn herself without having recourse to fire. Hushing up the matter for sometime, the king again went out shooting in the forest, and to put to test the truth and fidelity of Pingalā, he sent one of his attendants to the queen with his clothes soaked in blood to report his death by a tiger. On hearing the sad tidings Pingalā, calmly (to all outward appearance) took over the Rājā's bloody clothes, put them on the ground, made her last bow to her husband's accoutrements and rose no more. The Rājā, when he came to know the heart rending catastrophe was quite overwhelmed with grief, left the palace and went out to forest to lead the life of a pious ascetic so admirably depicted by him in his *Vairagya Sataka*.* There he met with the great Yogi Gorakṣanāth (योगी गोरक्षनाथ) who initiated him into the secrets of Mysticism. It is generally believed here that Bhartṛhari, by his austere practices of yōga, attained to immortality.

[B.] BHARTRIHARI'S WRITINGS

The Three Śatakas on Niti, Śringāra and Vairāgya, the Vākya-padīya (वाक्यपदीय, a grammatical commentary in terse and pithy Sanskrit prose), and the Bhaṭṭikāvya (भट्टिकाव्यम्, a Grammatical poem) are the works which are generally ascribed to Bhartrihari. Almost all the scholars who have made their acquaintance with Bhartrihari and his works are unanimous in their opinion that Bhartrihari is the undisputed author of the Śatakas and the Vākya-padīya which furnishes us with a certain clue to the solution of the much disputed question of Bhartrihari's age and authorship. But as to Bhartrihari's authorship of the Bhaṭṭikāvya different persons hold different opinions. However erudite discussions on the point by Messrs. Colebrooke, Telang, Peterson &c. have proved it beyond any shadow of doubt that Bhaṭṭikavi. (भट्टिकवि) the author of the भट्टिकाव्य is quite a different person, and he cannot be identified with Bhartrihari (भर्तृहरि) the author of the Śatakas. To make Bhartrihari the author of the भट्टिकाव्य there is no stronger ground than the identity of name. Bharata (भरत) in his commentary on भट्टी gives the name of the author as भर्तृहरि, but says nothing more about it. In another commentary of भट्टिकाव्य which has been published in Calcutta, the author is described as the son of Śrī Swāmi (श्री स्वामि) and as a great Grammarian. This opinion is also corroborated by Colebrooke in his essay on Sanskrit and Prākṛit

Poetry where he remarks,——“The author was भट्टहरि, not, as might be supposed from the name, the celebrated brother of विक्रमादित्य but a Grammarian and poet who was son of श्रीधरस्वामि as we are informed by one of his scholiasts विद्याविनोद” According to Bohn, भट्टहरि the Grammarian and author of भट्टकाव्य is of a later date than भट्टहरि the author of the Satakas with whom he is erroneously confounded. Dr Bhau Daji is of opinion that भट्टी was probably the son of भट्टहरि Dr Rajendra Lal Mitra in his notices of Sanskrit Manuscripts Vol. VI. p. 145 concludes that भट्टी and भट्टहरि are two distinct personages.

[C] AN ESTIMATE OF THE SATAKAS.

The Satakas are not mere collections of elegant sayings from different authors as suggested by some, because a certain link of thought and diction connecting the stanzas distinctly points to their being written by one and the same hand Prof. Tawney remarks that the terse and epigrammatic character of these stanzas distinguishes them from the mass of Indian Literature and brings them more and more into accordance with European canons of taste

Prof Lassen, in his ‘Indische Alterthumskunde’ (Vol. II p. 1174) expresses his opinion that this character ‘renders them conspicuous among the productions of the Indian Muse They place before us in terse and pithy language the Indian views about the chief aspirations of youth, manhood and old age,

author of the Śatakas and Vākyapadīya flourished in the middle of the 7th century A. D.*

■ Mr K. T. Telang adheres to the tradition of Bhartrihari's full authorship of the Śatakas †

In Telang's opinion Bhartrihari probably flourished somewhere later than Kālidāsa and a good deal earlier than the beginning of the 6th century A. C. It is based on the following two reasons —

(1) There is a stanza‡ in the Nīṭisataka which is also found in the Panchatantra which may safely be taken to have been composed not later than 500 A. C. Therefore, Bhartrihari must have flourished at least half a century before that date (2) Again, from stanza 95 Nīti, Parashurama is regarded as an incarnation of Vishnu, but it is doubtful whether Kālidāsa held the same opinion

Bhartrihari must, therefore, be later in age than Kālidāsa §

Mr Telang again says — Vikrama, the founder of the Samvat Era, flourished about 56 B. C. But granting Bhartrihari to be the author of Vākyapadīya, we cannot accept him to be the brother of this Vikrama. Because, it is clear from the Vākyapadīya that it were Chandrachārya (चन्द्राचार्य) and others who brought the great commentary of Pāṇjali (पातञ्जलि) into general use, and according to Rājataranginī, Chandrachārya and his colleagues flourished in the reign of King Abhinanyu (अभिनय), i. e. between 45 and 65 A. C.

* See Bombay Sanskrit Series No. XXXI p. 74

† See Bombay Sanskrit Series Vol. XI pp. VIII & IX.

‡ But we have shown elsewhere that the Panchatantra has got no less than 21 stanzas from Bhartrihari's Śatakas

§ See Bombay Sanskrit Series No. XI pp. XIII & XIV

Led by the observations of Dr Kern in his Preface to the *Bṛhat-samhita*, where he argues that *Vikramāditya* according to the unanimous testimony of Hindu Astronomers, of the Arabian Astronomer *Albiruni*, of *Kalhana Pandita* (कल्हणपदित), and of *Hsiouen Thsang*, was commonly regarded as the founder of what is known as the *Shaka* (शाका) or *Shālīvāhan Era* (शालिवाहनसम्बत्), and as having flourished about 78 A C, and not 56 B C, Mr K T Telang after remarking that this will enable us to reconcile the several statements which we receive from tradition, thinks as a conclusion, grounded on a basis not very unstable, that *Bhartrihari* flourished about the close of the first and the beginning of the second century of the Christian Era *

7 Prof Lassen is of opinion that the composition of the three hundred short poems, which by universal tradition are ascribed to *Bhartrihari*, must be placed before the overthrow of the Gupta Dynasty. He further places the date of the author of these *Satakas* at the end of the third century A C, but he does not accept the tradition that he was *Bhartrihari*.

8 Relying upon a Chinese tradition, Prof Max Muller thinks *Bhartrihari* to be a Buddhist.† The profes-

* See Bombay Sanskrit series No XI p XVI

† The Buddhist flavour which Prof Max Muller smells in the *Satakas*, is however very difficult to be detected by us after a careful study of the poem. Moreover the theory will utterly fall to the ground when we find in the body of the work references to the Trinity (stanza 1 in the *Śringara Sataka*) to the ten incarnations of Vishnu (stanza 95 *Niti*) to the Vedas, Smṛitis & Puranas (stanza 79 in the *Vairāgya Sataka*) and to the Vedantic character of the whole poem especially to that of the opening stanza of *Niti*.

or also suggests that Kashapanaka (कश्यपनक) may be another name of Bhartrihari *

9 Dr P Peterson

For Dr P Peterson's opinion see under Pandit Durgā Prasad (5)

10 M Regnaud, in the Preface to his prose translation, contends that the legend connecting Bhartrihari and Vikramāditya cannot be accepted, as some of the stanzas attributed to Bhartrihari must be subsequent to the period of Shankarāchāryya (शंकराचार्य) †

11 Abraham Roger

For Roger's opinion on Bhartrihari, see under Bohlen (3)

12 According to Mr Sushagiri Sāstri, King Vikramāditya was the son of a Brahman named Chandragupta (चन्द्रगुप्त) who took four wives, each of the four principal castes. Four sons, viz - Vararuchi (वररुचि) Vikrama (विक्रम), Bhatti (भट्टि) and Bhartrihari (भरद्वाज) were born to him respectively by his Brahmin, Kshatriya, Vaishya and Shūdra wives. Vikramāditya became King, and Bhartrihari served him as his prime minister

13 After quoting the remarks of Lassen, Prof Tawney says —

* See note on stanza 1 in Nīti

† For the refutation of this theory, see Bombay Sanskrit Series No. XI pp. IX & X.

"considering the great uncertainty which attaches to Hindu Literary History, we may perhaps consider ourselves fortunate that there is something like a consensus as to the date of these poems. A century more or less is, after all, of trifling moment in Indian Chronology. The question of their authorship we must be content to leave in the mudst in which it has been involved by the traditions of Indian sages and the conjectures of Western critics. So much at any rate is certain that our author, if not himself a king was thoroughly at home in the detail of Indian Court life" *

Prof Tawney in his foot-note on the word 'परिजन' (which occurs in stanza 18 of the Vairāgya Śataka) thinks that this expression falls in with the legend that Bhartṛihari was a king and quitted his throne in a fit of disgust,

14 Prof Vaman Shivram Apte M A, at page 1192 of his Sanskrit-English Dictionary has the following —

भर्तृहरि Author of the three Satakas and of the Vākya-pādiya. Mr Telang gives it as his opinion that he must have flourished about the close of the first and the beginning of the second century of the Christian era. Tradition makes him brother of King Vikrama, and if this Vikrama be accepted as the same who defeated the Mlechhas in 544 A D we must suppose Bhartṛihari to have flourished in the latter half of the sixth century

* See Prof. Tawney's Two Centuries of Bhartṛihari, p IX.

† See Prof. Tawney's Two Centuries of Bhartṛihari p 60

15 Prof. Wilson (in his Vishnū Purāṇa) elaborately argues that the earliest of the Purāṇas cannot have been written long before the 8th. or 9th. century of the Christian era. As Bhartrihari clearly mentions the Purāṇas in stanza 79 of the Vairāgya Śataka, we are to infer that he must, therefore, be later than the 8th. or 9th. century A. D. *

(B) TRANSLATORS &c.

The first translation^o of Bhartrihari's Śatakas into any European tongue was that by a Christian missionary Abraham Roger who published in 1651 A. D. "A History of the Religion of the Brahmans" in which were contained two hundred proverbs of the sage Bhartrihari, translated into Dutch. The stanzas on Niti were styled by him as " the reasonable conduct of men," and those on Vairāgya as "the road which leads to heaven."

This work was subsequently translated into French in 1670. A. D.

Prof. Tawney says that the Centuries of Bhartrihari are also contained in the Sanskrit Anthology of Haeberlin. M. Galanos translated the Niti and Vairāgya-Śatakas into Greek.

* In order to refute this theory, we have to state that Shankaracharya, who is generally and rightly acknowledged to have flourished in the 8th century A. D., has actually quoted the Purāṇas in his commentary on the 'Shvetishvatara Upanishada.' Besides this, the Purāṇas in general and the 'Vāyu-purāṇa' in particular, are even referred to by Bāṇabhaṭṭa (बाणभट्ट) in his famous work "Kadambari" (कादम्बरी). Bāṇa's age is now fixed about the beginning of the seventh century A. D. Prof. Wilson's argument is therefore untenable.

They were included by Prof. Böhrttingk in his "Indische Sprüche St. Petersburg, 1863-65 A. D.

They were translated into French by M. Hippolyte Fanche in 1852 and by M. Regnaud in 1875. A. D.

Vāman Pandit has translated the stanzas into Marathi.

In 1795 A. D. H. H. the Mahārāj Sawāi Pratap Singhji of Jeypore translated the three Śatakas of Bhartrihari into Bhāshā verse, under the title of नीतिमंजरी, शृङ्गारमंजरी, and वैराग्यमंजरी chiefly consisting of the Chappaya (छप्पय) verses, which make the translation go by the popular name of Pratāpa Singhji's Chhappayas, ignoring altogether the few Sorathās (सोरठा) and Dohās (दोहा) which also form its part.

One Pandit Rishabha Deva Śāstri of Jodhpore has recently translated the three Śatakas into Hindi. This book was published in 1894 A. D. by the Gyānsāgar Press Bombay.

An anonymous translation of Bhartrihari's Nīti and Vairāgya Śatakas into English prose was published in the Subōdha Prakāśh Press at Bombay. The book is entitled "The Proverbial Philosophy of Bhartrihari." " " "

Prof. Tawney has made an elegant metrical translation into English of the Nīti and Vairāgya Śatakas of Bhartrihari. This book was published at Calcutta in 1877 A. D. under the title of "The Two Centuries of Bhartrihari."

M. Durgā Prasād, Editor "Harbinger" of Lāhore, has also translated in 1889 the aforesaid two Śatakas of Bhartrihari into English prose. Both these Śatakas are published separately and called Mahārāja

not see the propriety of a suttee's having recourse to real fire, when the fire of separation is quite sufficient to burn her immediately to ashes. Though a little incredulous, Bhartrihari then agrees with his Râni and takes his leave of her to go out shooting, to which she reluctantly and sorrowfully consents, on the condition of her being allowed to remain standing at the gate anxiously looking out the path of his speedy return.

Act II

Opens with the dialogue of maid servants upon the sudden death of their Mistress (Râni Bhânumati), who, while standing at the gate, soon became lifeless on hearing the (false) news of Bhartrihari being slain by a tiger. The Râjâ, on his return to the Capital, finds the scene full of great sorrow and grief, and on knowing the corpse being taken to the crematorium hastens to that place and there mourns and weeps like a child and strictly forbids his men to set fire to the pyre on pain of precipitating himself into the burning logs.

Act III

Sorrowing over the corpse of his Râni, Bhartrihari sees at a distance that a Yogi is excessively weeping over the breakage of his earthen dish. The Râjâ goes to him and tries to pacify him by many wise counsels, but the Yogi is obdurate and goes extolling the virtues of his dish and bemoaning its irreparable loss more and more on account of his being himself the cause of its sudden destruction, for he dropped it down to test its strength. The plot of the dialogue is so framed

that all the arguments put into the mouth of the Yogi are applicable even more strongly to the Rājā for his grieving over Bhānumati's loss. Bhartṛihari, though he recognizes all this in his heart, yet still persists in consoling the Yogi by alluding to the transitoriness of all things in the world and the futility of man's grief over what he has no control. The Yogi here assails the Rājā with his own argument and observes —

परोपदेशो पाण्डित्यमिदम्मुदस्य गीयते
तमः समाश्रितस्येव दीपस्यान्वमकाशनम् ।

Being struck with the cogency of the remark Bhartṛihari then recognizes the Yogi to be no other than Gorakshanath (गोरक्षनाथ) himself, and the latter acknowledges himself to be the same, and to have intentionally assumed the character in order to dispel the unavailing sorrow from the Rājā's mind. Bhartṛihari soon lays himself prostrate at his feet and requests from him the easiest road to self-knowledge and to this Gorakshanath thus replies:—

विषयेभ्यः समाप्तस्य मनः शून्ये निवेशय ।
स्वयमानन्दमात्मानं स्वप्रकाशमुपैष्यसि ॥

Act. IV

The primeminister is pleased to find the Rājā joyfully sitting with the Yogi and then he ventures to ask his permission to cremate the corpse of Bhānumati. But strange to say that his master replies to have no concern with the world. Devatilak (देवतिलक), the minister, then remonstrates with him but to no purpose.

Act V

Opens with the meeting of Bhatrihari with Bhānumatī who is restored to life through the mystic powers of Gorakshanath. Bhānumatī tries to embrace her husband but the Rājā runs and avoids her. She, thereupon, exerts her fair charms but in vain, and, failing in these, she resorts to the means of bringing her young son before the Rājā who is still indifferent to them.

The requests of the prime minister also prove fruitless. Gorakshanath then advises the minister to desist from his useless endeavours and to place the Rājāyā on the Gaddi for whose protection he will exert his own influence with that of the Rājā. He then consoles Bhānumatī with the hope of again meeting (never to part from) her lord Bhatrihari after his obtaining immortality and here the play ends in happiness to all.

The reader will see for himself how far the play coincides with our Bhatrihari's life in the beginning, and in what particular points it differs from it.

(2) BHARTIHARI'S STREET PLAYS
OR MELODRAMAS

These street plays are acted all over India and are very popular. They relate that King Bhatrihari was very fond of his wife Pingalā (पिंगला) He one day went shooting the wild deer and made his mark on a big buck. His does, thereupon, remonstrated

with the Rājā and entreated him to spare the buck and take instead the lives of as many of them as he pleased, because his death will make them all widows. But the Rājā turned a deaf ear to these requests and shot the buck dead on the spot. The exasperated deer thereupon uttered a *Shap* (curse) against the Rājā that the days of his Rājya are numbered, for he shall have soon to abdicate the kingdom and roam about in the forest as a hermit leaving his wives no better than widows. His meeting with Gorakhnath is then related at length and the Yogi after fully testing the veracity of the Rājā's request, makes him his pupil. The plays also speak of Bhartrihari as a king and a brother of the celebrated Vikramāditya.*

European scholars will no doubt laugh that I make much of the trifling plays. But I would beg permission to remark that the fact of their having survived so long must be a sufficient guarantee of their being founded on authenticated historic and real life. A lie cannot last long. The remarkable incidents of Bhartrihari's life being framed into a play which is so popular with the general public speaks much of the high esteem and honor in which Bhartrihari is still held by them.†



* The writer of these lines can himself attest to these vulgar plays being acted at many places in Rajputana as at Jeypore, Jodhpore and Bikaner, generally during the months of the Spring.

† In the *शनिकथा* or *शनिद्वरजीकी कथा*, a poetical narration in vernacular of Vikrama's calamities. Bhartrihari is clearly and undoubtedly spoken of as the elder brother to Vikramāditya.

III.

As for the different works wherein the Ślōkas from Bhartrihari's Śatakas have been traced out, we would only beg to draw the reader's attention to their respective footnotes where full particulars have invariably been given of them. However, we have also thought it advisable to arrange them for brevity and clearness, sake, in a tabular form which will enable the reader to make a prompt and ready reference to them at a moment's time. It needs only be stated that the numbers given in this list will be found corresponding to those of the stanzas as arranged in the Niti, Śringār, and Vairāgya Śatakas of the present edition, and not to the numbers of the verses of the works or books to which they are traced.

Alphabetical list of works wherein we find the following stanzas from
Bhartrihari's Satakas —

No of works	Works	Stanzas from the Nīṭātaka	Remarks	Stanzas from the Śrī ngārātaka	Remarks	Stanzas from the Vairāgyātaka	Remarks	Total number of stanzas in each work
1	Abhinavagupta's Commentary on the Dīwanyālika	44	Quoted as aptanāly					1
2	Amar kīrtaka by Anandaka			14				1
3	Alankāra Śolās by Kṛṣṇa Mītra					40	Quoted as aptanāly	1
4	Alankāra sarvasva by Ruyānaka	66	Quoted as aptanāly					1
5	Aṣṭāṅga	166				116		3

No. of Works	Works.	Stanzas from the Niti Sāhita.	Remarks.	Stanzas from the Śaṅkārāśāhita.	Remarks.	Stanzas from the Vairāgyaśāhita.	Remarks.	Total number of stanzas in each work
6	Ātmaśaśtanakāvya by Guṇabhadra	88	...	...	...	...	...	1
7	Uddharaṇachandrika by Vaidyanātha	56	Quoted anony- mously.	18, 28	Quoted anony- mously.	40	Quoted anony- mously	5
8	Achūtyavibhāra charchā by Kṣemendra.	...	...	63	Quoted under Chandrap.	12, 10, 51	Quoted under different authors	4
9	Kavikāntābhāraṇa by Kṣemendra	...	...	...	...	38	Quoted under Chandrapa- ka	1
10	Kāvyaśāstra by Mamūrta.	26	Quoted anony- mously.	...	...	...	...	1

No. of Works	Works	Stanzas from the Nitisataka.	Remarks.	Stanzas from the Srīngārāṣṭaka.	Remarks.	Stanzas from the Vairāgyasataka.	Remarks.	Total number of stanzas in each work.
17	Doṣarūpākāvalōka by Dhanañjaya.	27	Quoted under मृगैर्.	18	Quoted anonymously	...	...	2
18	Dhivanyālōka by Anandavardhana.	...	...	6	Do.	...	...	1
19	Namīśadhā's Comimentary on Kāvyaśankāra.	...	...	63	Do.	13, 22.	Quoted anonymously.	3
20	Nṛsiṃhodhita by Vetalabhatta.	80, 91	...	...	...	...	...	2
21	Panchatantra by Viśnuvarma.	27, 30, 31, 32, 40, 41, 42, 43, 47, 53, 57, 63, 67, 91, 106.	...	64, 76, 80, 81, 86.	...	113	...	21

No of works	Works	Stanzas from the Mūrtisāla	Remarks	Stanzas from the Śringāraśāstaka	Remarks	Stanzas from the Vairāgyaśāstaka	Remarks	Total number of stanzas in each work
28	Navarataśāstra by Sivārāma	...	...	...	...	49, 71	Quoted anonymously	2
29	Vanditharāra	1	...	...	...	...	...	1
30	Vairāgyaśāstaka by Padmānābha	6	...	71	...	...	...	6
31	Śāntiśāstaka	9, 94.	...	76, 98	...	7, 10, 13, 16, 18, 20, 22, 31, 41, 43, 61, 62, 66, 67, 71, 74, 77, 82, 85, 102, 107	...	25
32	Śārngadhāraśāstra 11 by Śārngādhara	17, 38, 42, 43, 50, 55, 60, 91, 92, 99, 104	Quoted anonymously	11, 13, 20, 22, 33, 47, 49, 60, 68, 80, 92	Quoted anonymously	91, 113	Quoted anonymously	

No. of works	Works	Stanzas from the Nittakata	Remarks	Stanzas from the Śringārakata	Remarks	Stanzas from the Varāgyasakata	Remarks	Total number of stanzas in each work
36	Śaṭpatatna.	62	...	...	...	...	...	1
37.	Sarawati Kanthā- bhārata by Dhōja- rāja	77.	Quoted anony- mously	...	..	82	Quoted anony- mously	2
38	Sinhadevamanī's Commentary on Vāgbhāṭīśāntakāra	2.	Do	...	...	...	..	1
39	Subhāṣitāvali by Vallabhaśrīdeva	7, 11, 17, 22, 27, 31, 32, 34, 42, 43, 44, 48, 59, 62, 64, 68, 70, 77, 80, 82, 83, 84, 85, 88, 91, 94, 95, 99, 100, 104, 106.	Quoted anony- mously	2, 6, 9, 10, 11, 13, 14, 15, 16, 18, 20, 21, 25, 26, 31, 40, 47, 49, 50, 53, 59, 63, 66, 67, 73, 74, 84, 86, 92	Quoted anony- mously	2, 5, 7, 9, 12, 13, 22, 21, 32, 40, 49, 60, 61, 66, 70, 87, 89, 91, 97, 110, 115	Quoted anony- mously	

No. of Works	Works	Stanzas from the Nihōtaka	Remarks.	Stanzas from the Sringarabataka	Remarks.	Stanzas from the Vaidīyabataka	Remarks	Total number of stanzas in each work
43	Intōpadeśa by Nārāyana	3, 30, 31, 32, 33 40, 47, 53, 63, 73 91, 106.	..	...	..	...	..	12
43	Total Numbers							350

From this diagram it will be easily seen that we have traced out a large number (which amounts to no less than 350) of Bhartrihari's Ślōkas from these Śatakas to the 43 works enumerated above, where many of them have however figured more than once. Out of these books some have been unscrupulously acknowledged to be older than the 6th. century of the Christian era. Taking the aforesaid 350 stanzas, we may safely point out that no less than 80 of them have expressly been *quoted under Bhartrihari*, 40 have been *quoted under different authors* and 187 have been *quoted anonymously*. Now, adding them together we get a total of 256 stanzas which are *distinctly marked as quotations* either from Bhartrihari or others, and thus there is left comparatively a very small number (viz 93) to be differently accounted for. Granting that the Aśtaratna, Gunaratna, Nitipradīpa, Panchatantra, Pancharatna, Bhōjaprabandha, Śāntiśataka, Śringārātilaka, Śringāravindā, Śūdratna, Saptaratna, Sūktāvalī and Hitōpadhāsa are mere compilations and not genuine compositions of their several authors, and deducting the sum of 3, 1, 2, 21, 2, 3, 25, 1, 1, 1, 1, 8, and 12, (or 81) stanzas which occur respectively in them, we have now to face only an insignificantly small number of stanzas (viz 12), of which 1 is found in the Amarśataka, 1 in the Atmānuśāsanaśāstra, 1 in the Chaturvargasangraha, 1 in the Chānakyaśataka, 2 in the Prabōdhachandrōdaya, 1 in the Mahānātaka, 1 in the Mudrārākṣasa, 1 in the Mrichhakatika, 1 in the Vasiṣṭhasāra and 2 in the Vairāgyaśataka (Padmānanda's). Amongst these

twelve, 6 will be found to have been no other than those which have already been accounted for as quotations, and one as occurring twice, thus reducing the number ultimately to 4, of which 1 stands in the *Prabôdhachandrôdaya*, 2 in the *Vairâgynâṣataka* of *Padmânanda*, and 1 in the *Mrichhakatika* and *Prabôdhachandrôdaya* both. Here I think we may conveniently drop this point without further comment.

This line of argument will, it is hoped, furnish some clue to the solution of *Bhartrihari's* age, as well as to the conclusion of these *Śatakas* being considered a genuine composition or a mere compilation by *Bhartrihari*.

To do full justice to the subject I cannot help bringing to the notice of the reader that leaving out the number of times a stanza has made its appearance in the foregoing table we may safely observe that out of the total of 326 stanzas as given in this edition no less than 182 have been found to exist in the 43 pieces enumerated above, and that of these 182 nearly 40 verses have figured from three to seven times in the diagram. This gives us a very distinct and indisputable proof of the proverbial and substantial popularity the *Śatakas* have so deservedly enjoyed from the very date of their production to the present day.

IV. SEQUEL.

After writing so much in the preceeding portion of the Preface, it is not necessary to dwell at great length on giving out the conclusions we have arrived at, regarding the following questions of modern critics and scholars:—

(1) Are the Satakas either a mere collection of elegant extracts from several writers or a genuine composition by a single author?

(2) Who is the author of the Satakas?

(3) What is the approximate date of the composition of this work?

(4) What other works are written by the author of the Satakas?

(5) Was the author of the Satakas himself a king and the brother of the celebrated Vikramāditya, the founder of the Samvat Era?



In answering these questions we would beg the reader's indulgence to condense our views in as small a space as possible, for everything is to be based on previous data which have already been given in full

(1) From the appearance of several Ślokas in many of the current Sanskrit works it is argued that the Satakas are a mere collection of elegant extracts from numerous authors. But if we study the point a little carefully we will find that most of the works in which they are met with are in themselves mere collections and not compositions e g the Pancharatna, Śatratna, Saptaratna, Aṣṭaratna, Hitōpadeśa &c &c Whereas in others as कान्वाभुशसन, कान्वप्रदीप, कान्वालङ्कार, सुभाषितावलि, शार्ङ्गधरपद्धति, &c &c the Ślokas are merely quoted either anonymously or as Bhartṛhari's or as some others'. Again, there are a few, very few, say some twelve Ślokas, which are found in works like the Amarasiṅha, Mudrārāksasa

&c. These may harmlessly be considered as interpolations either in the Śatakas or in the works themselves. Besides, there is a certain threadlike thought which pervades them all and unites them into one whole. We are therefore in a position to say that the Śatakas are a genuine work from the pen of some particular person. *

(2) Having thus decided the first question, it is not very difficult to arrive at a definite conclusion upon the authorship of the Śatakas. When men like the authors of "दशरूपालोकः" [२७ नीति०] (composed in the time of सुन्न uncle to राजाभोज), "सुवृत्तविलकम्" [२२ वैराग्य ०, ५२ शृंगार ०] (composed about the middle of the 11th. century. A. D.), "उदाहरण-चन्द्रिका" [७१ वैराग्य०] and others have quoted some of the stanzas from these Śatakas distinctly as Bhartrihari's, it is mere childlike obstinacy still to question the authorship of Bhartrihari, because besides their extensive knowledge of Sanskrit Literature and the wide range of their information, they were unquestionably nearer than we to the author of the Śatakas by many centuries, the difference between us and him being undoubtedly less nearly by 8 centuries in the case of the authors of Dasarūpāvaloka and Suvṛittatilaka. It is therefore proved beyond controversy, that Bhartrihari is the author of these Śatakas.

(3) To give a precise answer to the third question is noway easy. But from a careful examination of the facts before us we shall try to fix the date

* For further discussion on this point see Preface I. (C) and III.

of these Śātakas as accurately as possible. Referring to the diagram put forward in Part III of this preface we are able to assert that many stanzas from these Śātakas are found quoted in the works of (1) Abhinavagupta (चन्दालोकटीका), (2) Kesavamisra (मल्लहार-
शेखरः), (3) Ruyyānaka (मल्लहारसर्वस्वम्), (4) Vaidyanātha (वदाहरणचंद्रिका), (5) Ksemendra (भौवित्पविचारचर्चा, कविकण्ठाभरणम्, and सुवृत्त
विहङ्गम्), (6) Mammata (काव्यप्रकाशः), (7) Gōvin-
da (काव्यमदीपः), (8) Vāgbhatta (काव्यानुशासनम्), (9)
Namiśidhu (काव्यालङ्कारटीका), (10) Appayadixita
(कुवलयानन्दः), (11) Dhānanjaya (दशरूपवर्णकः),
(12) Anandavardhana (चन्दालोकः), (13) Viśnu Śar-
ma (पञ्चतन्त्रम्), (14) Ballāla (भोजमन्थः), (15) Śiwa-
rāma (रसरत्नहारः), (16) Śārngadhara (शाङ्गधरपञ्चविंशतिः),
(17) Bhōjarāja (सरस्वतीकण्ठाभरणम्), (18) Vallabha-
deva (सुनायिकावलिः), (19) Jalhana (स्तुतिमुक्तावलिः)
and (20) Nārāyaṇa [द्विषोपदेशः]. Of these authors
Abhinavagupta flourished towards the end of the
tenth, Ksemendra and Nami Śidhu in the middle of
the eleventh, Dhānanjaya in the tenth, Anandavardha-
na in the ninth and Bhōjarāja in the eleventh centu-
ries of the Christian era. Excepting Viśnu Śarma and
Nārāyaṇa the remaining writers are comparatively
later in age than these. Anandavardhana is the oldest
among them and besides quoting stanza 6 (गृ०) he
even mentions मर्तुहरि by name*. This enables us to
put the date of the Śātakas before आनन्दवर्धन, the

* See चन्दालोक, p. 47. (Kavyamala Series Bombay)

and political adviser of the adventurous Chandragupta, the contemporary of Seleucus, and so he must be placed somewhere about 325 B C * . Consequently there is nothing strange in the allusion of Chanakya's Arthashastra in the Panchatantra † But Varāhamihira's date is unanimously accepted as the sixth century of the Christian era . Here then lies the great difficulty we have to confront about the settlement of Panchatantra's date ‡ However taking it for a historical fact of reliable authenticity that Panchatantra is the original which was translated by ' Buzerhemier, the chief physician and afterwards Vizier of the great Anushirvan (as Sir William Jones remarked at a meeting of the Society of the Asiatic Researches on the 26th February 1876) we cannot help removing the date of the Panchatantra to a time long before the reign of that illustrious monarch, and thinking the mention of Varāhamihira in it to be a mere interpolation by some later copyist of the work Panchatantra's date is therefore to be placed somewhere between that of Chanakya and that of Anushirvan or roughly speaking between 325 B C and 530 A C But as we learn from the pre

* See Hunter's Brief History of the Indian People pp 76 and 77

† ततो धर्मशास्त्राणि मन्त्राणि न्ययशास्त्राणि चाप्यन्यदौनि' (पञ्चतन्त्रम् । कथमुक्तम्)

‡ According to the authority of the learned editors of the कथमुक्तम् Panchatantra cannot be older than 750 A D., because it quotes the Sloka परमेश्वरास्तरण &c (Panchatantra I 174) from the Kuttinists of Damodaragupta, the prime minister of King Jayapida (755-786 A.D.) See footnote at p III of कथमुक्तम् No 3

face of its first foreign translation that the work was rendered into that language after its obtaining a world-wide reputation, we cannot be far from right to allow about three centuries' time for the spread of its fame in those old days (bearing it in mind that the Indian princes in whose court the Panchatantra had secured for itself a very exalted position of rank and honour, took the greatest possible care to conceal this rare gem from the foreigners). This will further push on the date of Panchatantra's composition to somewhere about the second century of the Christian era.

As we find the 134th verse of the Panchatantra, book II, expressly assigned to Vikramāditya (विक्रमादित्य)—whom tradition makes younger brother of Bhartrihari (भरद्वाज)—in the Śīṅgadharapaddhati of Śārngadhara, at No. 277, and the Subhāṣitāvalī of Vallabhadeva, at No. 507, and as there are no less than twenty-one stanzas from these Śātakas to be found in the Panchatantra, we can fairly infer that the author of the Śātakas lived a century or two earlier than Viṣṇu Śarmā the author of the Panchatantra. This will go to prove the truth of the traditional history of Bhartrihari as given in the beginning of our preface.

(4) Three works are attributed to Bhartrihari. Of these we take the Śātakas first of which we have acknowledged him to be the undisputed author.

The second work generally ascribed to him is the वाक्यपदीय. But to my mind the identity rests merely on name. Nothing about the parentage or literary work of Bhartrihari is told either in the वाक्यपदीय or

the Śatakas. So we are not authorized by facts to think Bhartrihari to be the author of the वाक्यपदीय. But the authority of tradition here countenances the identity of हरि of the वाक्यपदीय and Bhartrihari (भट्ट-हरि) of the Śatakas and we may do well to bow submissively to it until we are able to set it aside by satisfactory evidence of facts and figures.

The third work which tradition assigns to Bhartrihari is the भट्टिकाव्य.

But it has been already proved above in connection with the first and second parts of our Preface that the author of भट्टिकाव्य is a distinct personage from Bhartrihari. Bhattikavyam is proved to have been composed in the 6th or 7th century A. D. (See Weber's Sanskrit Literature p. 196 note).

(5)—There is no internal evidence to prove that Bhartrihari was himself a king and a brother of Vikramāditya. We have no authentic record about Vikramāditya, the founder of the Samvat Era, being the younger brother of Bhartrihari. Bhartrihari himself does not say anything about it. The tradition is not corroborated by any reliable external evidence of unquestionable authority. Of course we learn from the Śatakas that, if not himself a king, Bhartrihari is quite at home and well conversant with court life. Bhartrihari is no doubt spoken of as King in the भट्टहरि-निवेदनाटक. The several street plays (ख्याल) on भट्टहरि and गोपीचन्द also speak of Bhartrihari as maternal uncle to गोपीचन्द and brother to विक्रमदित्य and मेनावति mother of Gōpīchanda.

V. PLACES OF INTEREST RELATING TO BHARTRIHARI.

Such places are numerous and spread all over India. We shall, however, confine ourselves to the description of those we have seen ourselves or read about in any reliable work.

(1). "Bhartrihari Gupha." A cave at Ujjein having within its centre a small altar at which Bhartrihari is said to have made his daily offerings, lighted his sacrificial fire and kindled his Dhooni. It is also told that a subterranean passage which formerly connected this cave with Benares is now blocked up. *

(2). "Bhartrihari's Gupha at Mount Abu." On Mount Abu there are two caves pointed out as Bhartrihari's. One is by the old footpath to Basishtâshrama or Gaumukha which passes close to the Railway School leaving it on the left. A stream of water runs down the small rock in the rains. One of the apertures in the recess of the cave is supposed to be subterraneously running as far as Kâshi. It is all dark within and nothing can however be positively ascertained about the subterraneous passage. But here I would beg permission to remark that such legends are quite common with many a cave of renowned sages and Yogis throughout the land.

The other cave which is also spoken of as Bhartrihari's is on a hill on the left side of the Achaleswar Mandir (अचलेश्वर मंदिर) at Achalgarh. It is something like a proper Ashrama with one or two

* Banskary Sanskrit Series No. XI p. vi.

ragged *kuchha* sheds to give shelter to the resident Jogis who live there. These men always keep a smoking fire or *Dhooni* (धुनी) continually burning in one place which is said to be the case from the time of Bhartrihari downward. They wear red or reddish (गेरुवा) clothes and keep no wives and profess themselves to be the followers of the royal ascetic Bhartrihari.

(3) 'Raja Bhartriharika Mahal' It is situated to the North of Schwan, a town on the right bank of the Indus and belonging to Hyderabad (Sind) The palace of Bhartrihari, as it is called up to date, is still to be seen in the centre of a very ancient and extensive fortress where Bhartrihari is said to have reigned when he was driven from Ujjen by his younger brother Vikramāditya •

(4) "Bhartrihari's Mandir" A temple to the south of Schwan which is held sacred both by the Hindus and Mohammedans. †

(5) "Bhartewar" A town belonging to the Chief of Kānorh, one of the sixteen great Barons of Meywar. It boasts of a high antiquity, and Bhartrihari the elder brother of Vikramāditya is said to be its reputed founder †

(6) "Bhartrihari's Samadhisthānas." They are

• For further particulars see footnote at page 36^a Todd's *Annals and Antiquities of Rajasthan* Vol. II, popular edition Calcutta 1884.

† See Todd p. 370. *idem*.

‡ See Todd's *Annals and Antiquities of Rajasthan*, Vol. II. p. 644. Popular Edition of Calcutta 1884

found in many places, but we shall enumerate those only to which we have been eyewitness

(a)—There is a small village in the midst of a group of hills to the west of Ulwar (Rajputana), known by the name of Siriskā. Within a quarter of a mile from that place is situated Bhartrihari's Samādhusthāna. Surrounded by dense forest the place abounds with wild beasts. A small rill flows through it during the rains and winter. There we find seven small domes or cupolās nearly a yard in height and a yard in diameter. The concave of these domes, which are situated not far from one another, is all hollow. At the time I saw the place, six of the domes were closed on all sides without any opening while the seventh had a small door having an Akhanda Deepalā (अक्षण्णदीपक) or a small lamp continuously burning within it. There were also some sindore tridents marked on both sides of the door. On enquiry I was told by the resident Jogis that Bhartrihari has already taken his Samādhī in six of these cupolās, whereas the seventh containing the lamp represents Bhartrihari's Jyoti ज्योति, where he is to come one day and take his seventh Samādhī as before. The mouth of this cupolā will also be closed at that time and an eighth will be raised to represent his Jyoti. This will also be closed in time and a ninth and last will again spring up to be similarly closed. Now we speak of him as “राजा भर्तृहरि की जय” or “Victory to Raja Bhartrihari”, but on his completing the ninth Samādhī, he will be included among the ‘नवनाथ’ or nine ‘Nāthas,’ and then we shall speak of him as ‘भर्तरीनाथ की जय’ ‘Victory to Lord Bhartrihari’ It

was also told by the Jogi that there is no specified time for Bhartṛihari's Samādhi taking. He comes here when he likes incognito, but when he takes the Samādhi, Bhartṛihari reveals himself in his true garb.

Needle to add that 'Samādhi taking' is here used in the sense of burying oneself alive. When a yogi takes Samādhi, he is generally buried underground and a dome is raised on the spot to mark the event, but it is not unusual that he is again seen on the earth through his mystic powers of Yoga.

(b) — Another Samādhisthāna of Bhartṛihari is still pointed out at Chikṣū in Jeypore some 25 miles south of the Capital. Besides a cave and a yogi's shed and a Vaman's account of Bhartṛihari's Samādhi taking at the place, there is nothing particular about it.

Apropos I may also state that there exists a sect of Yogis who hold Bhartṛihari in very high esteem and call themselves as 'भरतरी' or the followers of Raja Bhartṛihari. I hear that annual fairs in honor of the royal ascetic Bhartṛihari are held at many places in India and they are frequented by numerous crowds of men and women of all castes and creeds. Bhartṛihari is said to be immortal and believed now and then to appear to those pious Yogis who have renounced the world in right earnest.

Perhaps it will not be out of place to tell some thing about Gorakshanath (गोरक्षनाथ), the spiritual Gurū of Bhartṛihari. He is acknowledged to be one of the नवनाथ 'Nine Nathas' or nine great Yogis who are masters of the Yogasāstra and who can

reveal its wondrous secrets to whomsoever they please. * Some strange books, like the 'गोरक्षपद्धति' are attributed to Gorakshanāth. The Great Yogi is immortalized by the Gurkhas who hold him in great respect and reverence. The town of Gorakhpore some 55 miles west of Khatmandu (Nepal) is also called after the name of the reverend Yogi. In this town there is a cave known as Gorakhnatha's in which the great ascetic is said to have attained salvation.

VI. A PLEA FOR THE PRESENT EDITION.

It was in June 1893, that a friend of mine who had come up Mount Abu on some business and put up with me in the Jcypore House, thus remarked to me in a friendly chat we were enjoying together in the cool evening—"I see that you are very light of work. Please not to while away your time in idle pursuits and useless reading, but write out something which may do good to all of us." I could not deny the comparative ease of my position, and the earnestness with which the remark was made, led me to beg his excuse for my inability to put my hands to any serious useful composition. But my esteemed friend was not a man to be easily put aside and he pressed me to give him a pledge of acting up to his counsel which was reluctantly accorded, but without the least idea of ever fulfilling the same. To render the 'Three

* The nine Master Yoges as enumerated in the हठयोगप्रदीपिका are मत्स्येन्द्रनाथ, शारङ्गनाथ, आनन्दभैरवनाथ, चौरंगीनाथ, मीननाथ, गोरक्षनाथ, विरूपाक्षनाथ and बिलक्यम्पनाथ See हठयोगप्रदीपिका. १ । ५ ।

Centuries of Bhartrihari" into English was his suggestion, and I gladly took the hint. Though I had not, as already noted, the least idea of keeping my word, still the auspicious moment in which the pledge was given led me on to set about the work in real earnest. The greater was my advance in the self-imposed task, the more hopeful became the prospect. At last the translation was finished. I wrote to the energetic Secretary of the Bombay Theosophical Society for its publication, who undertook to do it on condition of the manuscript being approved by his European brothers. Consequently, the translation of the Vairāgya Śataka was sent him about the month of November. But the manuscript was kindly returned by him after a few days together with a printed pamphlet entitled the 'Proverbial Philosophy of Bhartrihari' and a paper bearing the autograph note of Col. Olcott to whom the manuscript and pamphlet were submitted for inspection. On reading the paper I found that the learned President of the Theosophical Society had remarked that both these needed corrections of idiom, the Pamphlet very much, the manuscript very little, and that he had no time to take it up for the present. Instead of being dejected by these remarks, I was very much gratified to see my first attempt being very near the point of being approved by the redoubtable head of the Theosophical Society. Besides, a close comparison of my translation with the Pamphlet soon dispelled my fears and filled my heart with great delight. By the way, I may here state that up to that date I had never dreamt of any existing English Translation of Bhartri-

hari. From that time downwards I gave myself heart and soul to bring my translation to the necessary perfection by availing myself of the many books on and relating to Bhartrihari. It may also be stated that this translation was submitted for his perusal to Col. G. H. Trevor C. S. I., the then enlightened Agent to the Governor General for the States of Rajputana, in the beginning of March 1895. After going through a considerable portion of the *Nitisataka* he returned it with thanks and evinced his full sympathy and approbation of the undertaking.

H. H. the Maharajadhiraj Sawai Pratap Singhji's translation is in Hindi Poetry : Dohās, Sorathās and Chhappayās. It consists of three chapters on Niti, Śringāra and Vairāgya, and is very terse and pithy and hence difficult to grasp for an ordinary reader.

The Hindi prose Translation of the *Śatakas* by Pandit Rishabha Dutt Śāstri of Jodhpore is neither correct nor good.

I have, therefore, thought it advisable to give here a correct translation in Hindi prose of the day which will be found quite easy, clear and idiomatic.

As for English Translations of the work I have before me the following:—

(I) The Proverbial Philosophy of Bhartrihari: anonymous.

(II) The Two Centuries of Bhartrihari. Prof. Lawney.

(III) Bhartrihari's *Nitisataka* and *Vairāgya Śataka*, translated into English by Mr. Durgā Prasad of Lahore.

I . After the remarks of Col Olcott it is needless to dwell more upon the merits of the first It contains only the two Śātakas of Nīti and Vairīgya

II . Prof Tawney's is no doubt a very splendid and elegant translation But as it is in verse it is either more or less than the original Moreover there are to be found only the Nīti and Vairīgya Śātakas and the Śringara chapter is quite left out in the edition

III It (Mr Dugā Prasad's translation) is of course better than the Proverbial Philosophy of Bhāṭṭi, but it is not quite up to the point In this, too, the Śringara Śataka is also wanting

From these remarks it will not be quite difficult to see that the present edition is to fill up a necessary gap regarding the Śātakas of Bhāṭṭi. Besides a large number of copious notes (both critical and explanatory) at the end of the volume, the original Sanskrit Text being immediately followed by Hindi and English translations, and a variety of citations of parallel passages from Sanskrit and English authors, constitute a novel feature of the present edition An English translation of the Śringara Śataka is, I think, here presented for the first time to the public There being really nothing which can properly be called obscene and immoral, I do not think that any apology is needed for the insertion of the Śringara Śataka On the contrary, the stanzas are to be found comparatively quite decent and innocent by the side of a number of novels and amorous poems in English Metre, if rightly understood, almost all

॥ श्रीगणेशायनमः ॥
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॥ श्रीगणेशाय नमः ॥

॥ अथ नीतिशतकम् ॥

दिक्कालाद्यनवच्छिन्नानन्तचिन्मात्रमूर्तये ।
स्वानुभूत्येकमानाय नमः शान्ताय तेजसे ॥ १ ॥

भाषाटीका

पूर्वादि दशदिशा और भूतादि तीन कालमें अविनाशी,
अनन्त, चैतन्यस्वरूप, निर्जके अनुभवसे प्रत्यक्ष होनेवाले,
शान्तिमय और प्रकाशरूप परब्रह्मको नमस्कार है ॥ १ ॥

अज्ञःसुखमाराध्यःसुखतरमाराध्यते विशेषज्ञः ।
ज्ञानलवदुर्विदग्धं ब्रह्माऽपि नरं न रञ्जयति ॥३॥

हिताहितके न जाननेवाले अज्ञपुरुषको (अनसम-
झको) समझाना बहुत सहज है और युक्तायुक्तसे
परिचितज्ञानवान्मनुष्यको सन्तुष्ट करना तो और भी
सुगमतर है । परंतु ज्ञानके लेशमात्रसे पंडितबनेहुए मनु-
ष्यको प्रसन्न करनेके लिए स्वयं ब्रह्माजीभी असमर्थहैं ॥३॥

To manage (conciliate) an ignorant person is quite easy, and easier still is the propitiation of the learned; but to please the conceited fellow whose head is turned by his little learning is surely an impossible task even for *Brahmā*, the Creator.

(१) "ज्ञानी समुदाय सहज में, पर जिन नर अभिमान ।

मनस्जन छिनका कभी सभ्य नाहि सुजान ॥ "

(सत्तिक कवि)

प्रसह्य मणिमुद्धरेन्मकरवक्रदंष्ट्रान्तरा-
त्समुद्रमपि सन्तरेत्प्रचलदूर्मिमालाकुलम् ।
भुजङ्गमपि कोपितं शिरसि पुष्पवद्धारये-
न्नतु प्रतिनिविष्टमूर्खजनचित्तमाराधयेत् ॥४॥

मगरमच्छकी दंष्ट्राके अंतर्गत मणिको निकालनेका उद्योग कोई भलेही करे, प्रचंडतरंगमालसे व्याकुल समुद्रको तरण करनेका प्रयत्न कोई भलेही करे, और कुपित हुए भीषण भुजंगको पुष्पमालाके समान मस्तक-पर धारण करनेकोभी कोई भलेही सन्नद्ध हो, परंतु हठ-युक्त मूर्खमनुष्यके मनको संतुष्टकरनेका साहस कोई कदापिही न करे ॥ ४ ॥

भावार्थ ।

दुसमही मूर्खके मनको वश करना सर्वथा असंभव है ।

You may even dare take out a precious gem from the pointed jaws of a dreadful alligator, or swim over the vast ocean whose waters are all disturbed by a series of furious rolling waves, or wear an enraged (offended) serpent upon your head, as if it were a flowery wreath; but, you should never undertake the fruitless task of conciliating the mind of a stupid fellow who is determined to hold obstinately to his own conviction whether right or wrong.

Quoted under *Pratichara* (मर्दहारी) in Ballaladeva's *Sulbasht-
tara* (सुभाषितावलि) (पृष्ठ, 446 B || S. No XXXI), and also in the
शाङ्ख्यसंहिता at No 416 Cf.—

“हालाहलं खटुं पिपासति कौतुकेन, कालानलं परिचुचुम्बयति प्रकामम् ।
व्यालाधिपं च मरुते पोरैरन्धु मद्भा योदुर्जनं वशयितुं तनुते मनोषाम् ॥ ९० ॥”
(भामिनीविलासः । अन्योक्तसङ्कासः ।)

लभेत सिकतासु तैलमपि यत्नतः पीडय-
न्निषेच्च नृगतृष्णिकासु सलिलं पिपासादितः ।
कदाचिदपि पर्यटञ्छशविपाणमासादये-
न्नतु प्रतिनिविष्टमूर्खजनचित्तमाराधयेत् ॥ ५ ॥

यन्मपूर्वक मर्दन करते करते शायद बालुकाके क-
णोमेसेभी तेन निकल सकता है, तृपार्त मनुष्य खोजते
खोजते शायद मरुस्थलमेंभी पानीका लाभ करसकता है,
और पृथ्वीपर भ्रमण करते करते किसीसमयमें शायद
शशशृंगभी किसीके दृष्टिगोचर होसकता है। परंतु हठीले
और दुराग्रही मूर्खके मनको कोई मनुष्यभी कदापि
अपने वशमें नहीं करसकता ॥ ५ ॥

You may even succeed, by persistent endeavour, to obtain oil by compressing the particles of sand, or to find out water to drink in the midst of a mirage, or sometimes in your wanderings you may even come upon the horns of a hare, but the proposition of the impenetrable heart of a perverse fool is undoubtedly a useless undertaking for all your varied efforts.

Quoted in *ter Bhartṛhari* (भर्तृहरि) in *Il Bahāṭarāṭ Subhāṭarāṭ* (सुभाषितावलि) (N. 447 B S S N. XXXI), and also in the *शार्ङ्गधरद्वय* at N. 415 Cf.—

“अण्यदिदं कृतं शत्रुघ्नोऽपि न विदुः, स्पृष्टेऽनमरोपि सुविष्मरे वर्धितम् ।
शत्रुघ्नमनामितं न विदुः कृतं कृतं मुखमण्डनाय द्रव्यं यो जन सेवित ॥”

(Ascribed to भर्तृहरि in the *सुभाषितावलि*)

व्यालं बालमृणालतन्तुभिरसौ रोद्धुं समुज्जृम्भते
छेत्तुं वज्रमणीञ्छिरीपकुसुमप्रान्तेन संनह्यते ।
माधुर्य्यं मधुविन्दुना रचयितुं क्षाराम्बुधेरीहते, नेतुं
वाञ्छितियः खलान्पथिसतांसूक्तैः सुधास्यन्दिभिः ६

अपनी अमृतमय शिक्षाओंसे दुष्टपुरुषोंको सन्मार्गमें लानेकी अभिलाषा करना ऐसाही अनुचित है जैसा कि कोमल कमलनालसे मत्तगजराजको रोकना, शिरीष-पुष्पके सुकुमार अग्रभागसे कठोर वज्रमणिको छेदन करना, अथवा अमृतके विंदुसे अपार क्षारसमुद्रको मधुर करनेका साहस है ॥ ६ ॥

The endeavours of a man to bring a blockhead to the right path by the influence of his wise and mellifluous words are nowise better than the fruitless efforts of one who ventures to keep an elephant fast bound by means of the delicate threads of a lotus stem, or to pierce a diamond by the tender fibres of *shirisa*, or to sweeten the saline waters of the vast ocean by pouring a single drop of nectar into its midst.

Also found in the *Vaiśya Śataka* (वैराग्यशतक) of *Pañdita* (पद्मानंद ऋषि) at No 54 Cf —

(a) “दुर्जनः सज्जनोऽर्तुं यत्नेनापि न शक्यते । सस्फोरेणापि लघुनं वाः सुगन्धी-
करीष्यति” ॥ (सुभाषितामलिः । ३८७ । B S = No ५५५१).

(b) “न विषममृतं कर्तुं शक्यं प्रयत्नशतैरपि त्यजति कटुतां न स्वां निम्बः
स्वितोऽपि पयोहदे ।

गुणपरिचितामायां वार्षा न जल्पति दुर्जनश्चिरमपि बलाध्माते लोहे कुतः
घनकाकृतिः ॥ ”

(Attributed to भर्तृहरि in the *Shārdhārāṇḍī* । ३७७).

स्वायत्तमेकान्तगुणं विधात्रा
विनिर्मितं छादनमज्ञतायाः ।
विशेषतः सर्वविदां समाजे
विभूषणं मौनमपण्डितानाम् ॥ ७ ॥

विधाताने मुखोंकी मूर्खता छुपानेके अर्थ मौन धारण करनेका एक बहुत उत्तम उपाय निर्माण किया है और वह उपायभी उसने मुखोंके स्वाधीनही रखदिया है । यह मौन केवल मूर्खताका आच्छादन करनेवालाही नहीं है किंतु पंडितोंकी सभामें बैठे हुए मुखोंका आभूषणभी है ७

The best means (silence) by which ignorance can be concealed from the sight of others has been graciously left by God in the personal control of man who can use it as he pleases. Silence is an ornament of the illiterate, especially in the assembly of learned (all-knowing) people.

Quoted anonymously in Bulfinch's *Scholarships* (सुभाषिता-
वलि) (No. 2382 D S ■ No 256) Cf —

- (a) "सावच्च शोभते मुखेन यावत्किंचिन्न भाषते" (चाणक्यशतके १५).
(b) "Silence is the sanctuary of prudence" (Bulfinch's *Gracius*)
(c) "Silence is a virtue in those who are deficient in understanding" } Great Thoughts
(d) "By silence I hear other men's imperfec- } Vol XI p 527
tions, and conceal my own" }

At page 2 of *Indian Antiquary*, Vol IV Prof Tawney quotes a Greek elegium as a parallel to this stanza

यदाऽकिञ्चिज्ज्ञोऽहं द्विप इव मदान्धः समभवं
 तदा सर्वज्ञोऽस्मीत्यभवदवलितं सम मनः ।
 यदा किञ्चित्किञ्चिदुधजनसकाशादिवगतं
 तदा मूर्खोऽस्मीति ज्वर इव मदो मे व्यपगतः ८ ॥

जब मैं बिलकुलही अज्ञ अर्थात् अनसमझ था तब
 मदान्धताहस्तिके समान अभिमानमें अंध होकर अपने
 को सर्वज्ञ समझा करताया परंतु अब पंडितोंकी संगतिसे
 थोड़ेसे ज्ञानके होतेही वह सब उन्माद ज्वरवेगकी
 तरह मेरे शरीरसे इतना जाता रहाहै कि मैं अपने
 आपको मूर्ख जानने लगगयाहूं ॥ ८ ॥

When I knew nothing I behaved like a furious elephant in ruts, considering myself an omniscient being; but now when I have come to learn something from the wise I have discovered my own ignorance, and having shaken off the fever of vain conceit I acknowledge myself to be a blockhead.

Quoted under *Bhārtihars* (मर्तृहर्षि) in Ballaladeva's *Sukhāśatī*
raṭe (सुभाषितमालि) (No. 3456. B S ■ No XXXL), and the *Sarvag*
dāraṇādhikāṭe (सर्वार्णधरपद्धति) at No. 4177

The reading यदा प्रकिञ्चिज्ञोऽहं is far better than यदाकिञ्चिज्ञोऽहं,
 and hence it has been adopted here in preference to the latter

कृमिकुलचितं लालाक्लिन्नं विगन्धि जुगुप्सितं
निरुपमरसं प्रीत्या खादन्नरास्थि निरामिषम् ।
सुरपतिमपि श्वा पार्श्वस्थं विलोक्य न झङ्कते
नहि गणयति क्षुद्रो जन्तुः परियहफल्गुताम् ९॥

जैसे अनेककीडोंसे परिपूर्ण, लारसे युक्त, दुर्गन्धस-
हित, घृणायोग्य, अत्यंत विरस और मांसरहित मनुष्यकी
हड्डीको प्रीतिपूर्वक खाताहुवा कूकर अपने समीपवर्ती
देवराज इद्रकीभी कुछ शंका (लाज) नहीं करता
वैसेही स्वार्थपरायण नीचमनुष्यभी परियहकी तुच्छ-
ताको कदापि नहीं जान सकता ॥ ९ ॥

भावार्थ ।

नीच और लोभी मनुष्य श्वानकी तरह अत्यंत निन्दनीयकर्म
करते हुएभी कदापि नहा लजाते ॥ ९ ॥

Just as a dog is not ashamed of being seen by
Indra, the lord of gods, when it is bent on joyfully
eating a putrid and filthy piece of human bone full
of worms and vermin and devoid of all juice and taste
so a mean fellow is never ashamed of accepting
another's worthless favour, charity, or munificence

PURUIT

No puruit is ever considered as dishonest and
derogatory by the mean

This stanza is same as stanza 8 in *Sanskrit Puruit*
(शांतिशतक द्वितीयपरिच्छेद)

अत्यंत विरस though not exactly eqivalent to निरुपमरस of the
text gives approximately the same idea

शिरः शर्वं स्वर्गात्पतति शिरसस्तत्क्षितिधरं
 महीध्रादुत्तुङ्गादवनिमवनेश्चापि जलधिम् ।
 अधोऽधो गङ्गेयं पदमुपगता स्तोकमथवा
 विवेकभ्रष्टानां भवति विनिपातः शतमुखः १० ॥

विष्णुभगवान्के चरणारविर्दोसे निकलनेवाली गंगा
 प्रथमतो स्वर्गसे शिवजीके मस्तकपर, और वहांसे पर्वत-
 पर, और ऊंचे गिरिशिखरसे पृथ्वीतलपर, और फिर
 धरातलपर बहती हुई अन्तमें समुद्रमें जा गिरती है ।
 जैसे ऊंचे पदको छोड़नेपर बारंबार अधःपतन होते होते
 गंगाके समान सुरनदीभी अत्यंत नीचेस्थानमें आजाती
 है वैसेही ज्ञानमार्गसे भ्रष्ट हुए मनुष्यभी शतशः प्रकारकी
 विपत्ति झेलते रहते हैं ॥ १० ॥

Those who have unfortunately lost the power of discerning right from wrong are sure to suffer a thousand falls like those of the Ganges that first falls from the heights of heaven upon the head of Shiva, and thence upon the lofty summits of the Himâlaya, from which it again flows down to the plains below, and then empties its waters into the sea, being thus obliged to fall to the lowest level by gradual descent.

For the varied courses of the heavenly river—the Ganges—see our Notes on this stanza. One of the Sanskrit names of the Ganges (गंगा) is *Tripāthī*, त्रिपथी (त्रिपथ्या) which means a river of three different paths or courses.

शक्यो वारयितुं जलेन द्रुतभुक्छत्रेण सूर्यात्तपो
नागेन्द्रोनिशिताङ्कुशेन समदोदण्डेन गौगर्दभौ ।
व्याधिर्भक्षसंग्रहैश्च विविधैर्मन्त्रप्रयोगैर्विषं सर्वस्यौ-
पधमस्ति शास्त्रविहितं मूर्खस्य नास्त्यौपधम् ११

जैसे हम जलके द्वारा अग्निको शमन करसकते हैं,
छत्रसे सूर्यके तेजको रोकसकते हैं, मत्तगजराजको तीक्ष्ण
अंकुशसे वश करसकते हैं, गौगर्दभादि पशुओंको लकड़ी-
की ताड़नासे भयभीत करसकते हैं, अनेकप्रकारके रोगों-
को औषधियोंसे शान्त करसकते हैं, और विषका प्रभाव
नानाविधमन्त्रादिकोंसे दूरकरसकते हैं । इसही भांति
अन्यान्य सब उपद्रवोंकीभी यथोचित औषधियां शास्त्रमें
विद्यमानहैं परंतु मूर्खमनुष्यका मूर्खत्व नष्ट करनेके
निमित्त कहींपरभी कोई औषधि दृष्टिगोचर नहीं होती ११

We can keep off fire by water, the hot sun by
an umbrella, a wild elephant in rut by a sharp
edged hook, the unruly cattle by the guiding stick,
a disease by collecting medicine, and the evil effect
of a poison by the use of various charms (lit Man-
tra). Every possible evil in the world has its ap-
propriate remedy prescribed by the *Sātras*, but
there is no effective cure of a blockhead throughout
the vast range of the Scriptures.

This stanza is same as stanza 5 in the *Pancoratan* (पञ्चरत्न) II
is also quoted anonymously in the *Sabbāśādhikā* (सुभाषितावलि)
(A. 2943 B. S. S. No. XXXI). The verse also occurs in the *Sa-
lilā* (सुलावलि १७१) Cf.—

“नोतो दुस्तरागिराशितरपे दोषोन्पकारागमे निर्वीते व्यजनं मदान्धकारिणे
दर्शयिष्याम्ये इति ।
इत्य उद्धृति नास्ति मस्त्वविधिना नोपायचिन्ता दृष्टा मन्ये दुर्जनचित्तशुद्धिरपे या-
ताप्रपे मन्त्रोद्यनः ” (हिमोपदेश- १२१५१)

साहित्यसङ्गीतकलाविहीनः
 साक्षात्पशुः पुच्छविपाणहीनः ।
 तृणं न खादन्नपि जीवमान-
 स्तद्भागधेयं परमं पशूनाम् ॥ १२ ॥

जिस मनुष्यको साहित्य और संगीतशास्त्रका कुछभी ज्ञान नहीं है वह निस्संदेह पुच्छ और शृंगरहित पशु है। तृणादि भक्षण करनेके बिना उसका जीवित रहनाभी पशुओंका सौभाग्य सूचित करता है; क्योंकि यदि उसका जीवनभी घासपरही निर्भर होता तो पशुओंको अपनी उदरपूरणा करनेमें बहुतही कठिनता होजाती ॥ १२ ॥

One who is ignorant of literature and music is undoubtedly a tailless and hornless beast; and the fact of his being accustomed to live without grass affords a fortunate advantage to cattle that are thus secured to make a free use of their natural food.

The latter half of this Sloka—one of the most important sayings of Bhartrihari—is often misinterpreted by commentators and translators. It is easy to see how much force it loses, and how non-sensical it becomes by the interpretation which renders it thus: “Lower animals can subsist without grazing on grass, and so they too are even better off than men.”

येषां न विद्या न तपो न दानं
ज्ञानं न शीलं न गुणो न धर्मः ।
ते मर्त्यलोके भुवि भारभूता
मनुष्यरूपेण मृगाश्चरन्ति ॥ १३ ॥

जिन मनुष्यों ने न तो विद्याध्ययनही किया है, न तप-
श्चरणही किया है, न दानही दिया है, न ज्ञानही संपादन
किया है, न सुशीलहीका आचरण किया है, न गुणोपा-
र्जनही किया है और न धर्मानुष्ठानही किया है, वह इस
मर्त्यलोकमें केवल आकृतिमात्रसे मनुष्य कहलाते हैं;
परंतु वास्तवमें वह साधारण मृगोंकी भांति पृथ्वी-
माताके वृषाभाररूप हैं ॥ १३ ॥

Those who have neither learning, nor devotion,
nor charity, nor spiritual knowledge, nor good con-
duct, nor morality, nor religious faith are nothing
less than mere useless burdens to mother earth, wan-
dering over this mortal world like the wild deer in a
human form

Prof. Tawney cites a striking parallel to this stanza from the *Hitop-
desa*. See Tawney's *Two Centuries of Bharatnagar*, p. 6

The verse stands in the *Saṁskṛta* (संस्कृत) 10

The point of the stanza seems to be that a man to prove his su-
periority to animals must give himself to learning, devotion, &c., &c.

वरं पर्वतदुर्गेषु भ्रान्तं वनचरैः सह ।

न मूर्खजनसम्पर्कः सुरेन्द्रभवनेष्वपि ॥१४॥

व्याघ्रादि हिंसक जंतुओंके साथ दुर्गम पर्वत और विषम चनादिकमें भ्रमण करना तो फिरभी किसीप्रकार अच्छा है परंतु मूर्खजनका मिलाप तो इंद्रभवनमें भी श्रेष्ठ नहीं होता ॥ १४ ॥

Roaming with wild beasts in dense forests and mountains is surely to be preferred to the company of a fool though it may take place within the palatial premises of the mighty Indra, the lord of gods.

It also stands in the *Sāhitya* (सूक्तानि । २०)

CC.—“न स्वातन्त्र्यं न गन्तव्यं दुर्जनेन समं कथितम्”

(हितोपदेश । ३ । २२).

In plain language the instruction conveyed by this stanza is that to live a poor and risky life is far better than to form an acquaintance of a fool. The temptation of a fool's friend ship is invariably to be avoided at all costs and hazards.

The word पर्वतदुर्गेषु admits of two different interpretations. (1) inaccessible mountains or (2) mountains and impassable lands, according to the two ways in which the word is compounded and either it is a तत्पुरुष or द्वन्द्व compound respectively.

शास्त्रोपस्कृतशब्दसुन्दरगिरःशिष्यप्रदेयागमा
विख्याताःकवयोवसन्तिविषयेयस्यप्रभोर्निर्धनाः ।
तज्जाज्यं वसुधाधिपस्यकवयो ह्यर्थं विनाऽपीश्वराः
कुत्स्याःस्युःकुपरीक्षकानमणयोयैरर्धतःपातिताः।

जिस राजाके राज्यमें शास्त्रानुसार शुद्ध सुंदर भाषण करनेवाले और वेदादि विद्याओंके पढानेवाले सुप्रसिद्ध कविजन निर्धन होकर निवास करते हैं उसराजाके मूर्ख होनेमें किसीप्रकारकाभी संशय नहीं, क्योंकि जैसे बहु-मूल्य मणिका अल्पमूल्य अंकित करनेसे जौहरी ही कुपरीक्षक (या अनाड़ी) कहलाते हैं और मणिका वास्तवमें वही मूल्य घना रहता है वैसेही सत्कवियोंका निरादर करनेसेभी राजाहीकी मूर्खता प्रगट होती है, कधीश्वरोका यथार्थमें कुछभी नहीं घटता क्यों कि वह तो धनादि न होनेपरभी प्रभावशाली है ॥ १५ ॥

The chief in whose territory the far famed poets commanding a sweet and melodious speech saturated with deep learning of the shastras a well as a number of pupils of great erudition cannot earn a substantial livelihood, and hence drag on a poor miserable life is indeed to be stamped a veritable fool. The poets though suffering from penury are still to be thought as men of influence and power in the world, for, it is the sad mistake of the unfortunate jewellers who are misled to undervalue the precious gems which do not thereby lose a bit of their real worth.

हर्तुर्याति न गोचरं किमपि शंपुष्णातियत्सर्वदा
 इयर्थेभ्यःप्रतिपाद्यमानमनिर्गमप्रोतिवृद्धिपराम्
 कल्पान्तेष्वपिप्रयातिनिधनं विद्याख्यमन्तर्धनं
 येषांतान्प्रतिमानमुज्झतनृपाःकस्तैःसहरुपधत्ते॥

विद्याभी एक कैसा अपूर्व धन है कि जो (१) चौरादिकके दृष्टिगोचर नहीं होता, (२) विद्वानोंका सदा काल कुछ न कुछ कल्याण साधन करता रहता है, (३) शिष्यादि अधिजनोंको प्रदान करनेसे क्षय होनेके बदले रातदिन वृद्धिको प्राप्त होता है, और (४) जन्मजन्मान्तरमें क्या कल्पान्तरमेंभी जिसका कुछ नाश नहीं होता । ऐसा अस्सामान्य विद्यारूप गुप्तधन जिन महात्माओंके पास है उन विद्वानोंके समक्ष है राजाओं ! अपने वैभवाभिमान कदापि मत करो, क्योंकि इनकी बराबरी करनेमें कोईभी समर्थ नहीं होसकता ॥ १६ ॥

Give up your vain pride, oh king, before the learned and treat them fairly as your equals or even superiors; for, who can ever compete with those whose hidden wealth of knowledge is (1) beyond the power of thieves to steal, (2) always a source of indescribable happiness to them, (3) so strange that instead of being lessened by distribution among its seekers (*i. e.* the students) it, on the contrary, ever grows more and more, and (4) is never subject to ruin not even at the end of Kalpa *i. e.* on the day of universal destruction.

Quoted under Bhartrihari (भट्टहरी) in the *Siddhantavali* (Vol. 3459 II S. S. XXXI), and the *Sarvagadhyapaddhati* (सार्वधर-पद्धति । २०३) Cf—

(a) "Education is a companion that no misfortune can depress, no disease destroy, no enemy alienate, no despotism enslave, at home a friend, abroad an introduction, in society an ornament, in solitude a solace."

(b) "ज्ञातिर्बिर्व्यते नैव चैतेषां न नीयते । दानेनैव ह्ययं या ते विद्यारत्नमहाधनम् ॥ ११ ॥" (मयभूतेर्गुरुत्वे)

(c) "हर्तुर्न गोचरं याति इत्ता मयति विस्तृता । कल्पान्तेऽपि न या मरुदेत्किमन्यद्विद्या समम् ॥" (सुमाधितरत्नमान्दगादि ४४४)

अधिगतपरमार्थान्पण्डितान्माऽवमंस्था-
स्तृणमिव लघु लक्ष्मीर्नैव तान्संरुणद्धि ।

अभिनवमदलेखाश्यामगण्डस्थलानां
न भवति विसतन्तुर्वारणं वारणानाम् ॥ १७ ॥

हे राजाओ! परमार्थके जाननेवाले विज्ञपंडितोंका अपमान कदापि मतकरो, क्योंकि जिसतरहसे अभिनव मदलेखासे श्यामलगंडस्थलवाले मदोन्मत्त हस्तियोंको वशकरनेके लिए कोमल कमलनाल समर्थ नहीं होते वैसेही सुखे घासके तिनकेके समान तुम्हारी तुच्छ लक्ष्मी-भी उन विवेकी मनुष्योंको रोकनेके हेतु किंचिन्मात्रभी सामर्थ्य नहीं रखती ॥ १७ ॥

You should not show the least dishonour to those learned men who have obtained true spiritual knowledge, for, your worthless wealth is quite helpless to make them surrender to your power the furious elephants whose temples have newly been marked with the black lines of rut can never be bound by the delicate tendrils of a lotus stem

Quoted anonymously in the *Sambhāṣitānālī* (सुभाषितारलि) at No 2933, and also in the *Sarvagadāropadānta* (शार्ङ्गधरपद्मंति) at No 197

"अधिगतपरमार्थान्" is also found in the 7th Sloka of *Ratnāśa Kavyānāṁ Ch. I* (रत्नश काव्यालङ्कार ११ अध्याय १)

Cf.— He who dares in respect on account of his riches might as well demand that people should respect a mountain that contains gold." (Great Thoughts Vol. XXII)

अम्भोजिनीवननिवासविलासमेव
 हंसस्य हन्ति नितरां कुपितो विधाता ।
 न त्वस्य दुग्धजलभेदविधौ प्रसिद्धां
 वैदग्ध्यकीर्तिमपहर्तुमसौ समर्थः ॥ १८ ॥

हंसपर कोप करके विधाता उसके कमलवनके निवास-
 संबंधी विलासका नाश अलवत्ता करसकता है, परंतु
 राजहंसकी उस लोकप्रसिद्ध सामर्थ्यका—जिसके द्वारा
 वह जल और दुग्धको अलग २ छोट देता है—विधाताभी
 कदापि हरण नहीं करसकता ॥ १८ ॥

भावार्थ ।

आनुपगिकगुणका नाश तो अलवत्ता संभव है परंतु स्वाभाविक
 गुणका नाश कदापि नहीं हो सकता ॥

If the Creator be ever displeased with the swan,
 He can of course deprive the wise bird of its pleasant
 luxury of living in the midst of a cluster of fair
 lotuses, but however wroth He may be He can
 never be successful to wrest from the sagacious fowl
 the enviable instinct of separating milk from water,
 with which it is openly credited all over the world

PURPORT No one can ever succeed to alter the
 natural propensities of the created nature

The verse is quoted under भर्तृहरे in the शार्ङ्गधरपद्धति at १० १११
 For the point of the stanza, cf —

“समान सर्वभूतानां सहज केन वार्यते” ॥ ६९ ॥

(क्षेमन्दकृतदर्पदलनस्य द्वितीयपिचारे)

For the natural instinct of the swan (राजहंस), cf —

“नीरक्षीरविवेके हंसस्य तमेव तनुषे चेत् ।

विश्वस्मिन्नुनाप्य कुलव्रतं पालयिष्यति ॥ १२ ॥”

(भामिनीविलासान्योत्तयुक्तासे).

केयूरा न विभूषयन्ति पुरुषं हारान् चन्द्रोज्ज्वला
न स्नानं न विलेपनं न कुसुमं नालङ्कृतामूर्धजाः ।
वाण्येका समलङ्करोति पुरुषं या संस्कृता धार्यते
क्षीयन्ते खलु भूषणानि सततं वाग्भूषणं भूषणम् १९

वाणीरूप भूषण सब भूषणोंसे उत्तम है, क्योंकि केयू-
रादि भुजबंध, चंद्रोज्ज्वलहार, स्नान, कुंकुमादि लेपन, पुष्प
और सुंदर केशादिके भूषण क्षयी होनेके कारण वाणी-
रूप अक्षयभूषणकी बराबरी कदापि नहीं कर सकते ॥ १९ ॥

Properly speaking the person of man is neither
adorned by armlets, nor by moonwhite necklaces,
nor by bathing, nor by ointments (*i. e.* applying
perfumes), nor by flowers, nor by well-combed hair.
The power of speech in a perfect and refined state is
the only thing which can really add to the hand-
someness of a man's person, for all other ornaments
besides it are subject to decay whereas the gracefulness
of speech lasts for ever.

It also stands in the *Sāttīcal* (सूक्तवलि: । १५).

CL—(a) “नक्षत्रभूषण चन्द्रो नारीणां भूषणं पतिः ।

पृथिवीभूषण राजा विद्या सर्वस्य भूषणम् ॥ ८ ॥”

(चाणक्यशतके).

(b) “भूषण नरके हैं नहीं, बर हारादि अनेक ।

सबसे उत्तम जानियो, वाणीभूषण एक ॥” (एतिसि करि).

विद्या नाम नरस्य रूपमांधेकंप्रच्छन्नगुप्तधनं
 विद्याभोगकरीयशःसुखकरीविद्यागुरूणांगुरुः।
 विद्या बन्धुजनो विदेशगमने विद्या परं दैवतं
 विद्या राजसुपूजितानतु धनं विद्याविहीनःपशुः२०

विद्या मनुष्यका सर्वोपरि सौंदर्य और अन्तर्हित गुप्त-
 धन है, विद्यासे मनुष्यको भोग विलास सुयश और
 सुखकी प्राप्ति होती है, विद्या उपदेशकोंकीभी गुरु है,
 विद्या देशदेशान्तरमें रहनेवालेका बंधुजन है, और
 विद्याही परमोत्कृष्ट देवता है । राजा महाराजाभी
 विद्याका जो सन्मान करते हैं वह धनका कदापि नहीं
 करते । विद्याके बिना मनुष्य पशुके समान है ॥ २० ॥

Knowledge is, no doubt, an additional beauty of
 man. It is a very hidden treasure. Knowledge
 brings enjoyment, fame, and happiness. Knowledge
 is the teacher of teachers. Knowledge substitutes a
 relative in foreign travel. Knowledge is the su-
 preme god. Kings reverently worship knowledge and
 not wealth. One devoid of knowledge is a brute.

This stanza is same as stanza 3 in Bhavadevī's गुरुशतम्. It also
 stands in the Śākhya (संनारलि. १४)

CL.—(a) Without education man is but a splendid slave, a rea-
 soning slave, vacillating between the dignity of an in-
 telligence derived from God and the degradation of
 passions participated in by brutes." (S. Colledge)

(b) "विदितविहितविचारान्यनुदे. श्रुतिरिषदैर्विधिभिर्न हि दृष्टतस्य ।
 उदरभरणमात्रवेवलेच्छोः पुरुषशोश्च पशोश्च को विशेषः ॥ "

क्षान्तिश्चेत् कवचेन किं किमरिभिः
क्रोधोऽस्ति चेद्देहिनां, ज्ञातिश्चेदनलेन
किं यदि सुहृद्दिव्यौषधैः किं फलम् ।
किं सर्पैर्यदि दुर्जनाः किमु धनैर्विद्याऽ-
नवद्या यदि, ब्रीडा चेत्किमु भूषणैः सुक-
विता यद्यस्ति राज्येन किम् ॥ २१ ॥

क्षमा रहने पर कवचका, क्रोध रहने पर शत्रुओंका, स्वजातीय जन विद्यमान रहनेपर अमिका, सुहृद्वर्गके रहनेपर दिव्यौषधियोंका, दुर्जनोंके रहनेपर सर्पोंका, निर्दोष विद्या रहने पर धनका, लज्जा रहनेपर आभूषणोंका, और सुंदर कविताशक्ति रहनेपर मनुष्योंको राज्यका कोई प्रयोजन नहीं रहता ॥ २१ ॥

भावार्थ ।

मनुष्योंको रक्षाके हेतु क्षमा, कलहके हेतु क्रोध, संतापके हेतु स्वजन, आरोग्यादि सुखके हेतु सुहृद्वर्ग, कष्टके हेतु दुर्जन, धनके हेतु विद्या, आभूषणोंके हेतु लज्जा, और राज्यवैभवके हेतु सुंदर कविताशक्ति सर्वथा काफ़ी समझना चाहिए ॥

The absence of armour, enemies, fire, good medicine, snakes, wealth, ornaments and kingdom is more than compensated respectively by one's forbearance, anger, relatives, friends, evil persons, profound (if unobtainable) learning, modesty, and a high class poetical genius.

This stanza is same as stanza 4 in *Pancharatan* (पंचरत्न).

The above stanza furnishes us with a very striking instance of Bhartrihari's pithy and epigrammatic style. Every sentence is so laconic that it is sometimes not easy to know the sense at first sight.

दाक्षिण्यं स्वजने दया परजने शाव्यंसदादुर्जने
 प्रीतिः साधुजने नयो नृपजने विद्वज्जने चार्जवम् ।
 शौर्यं शत्रुजने क्षमा गुरुजने नारीजने धूर्तता
 ये चैवंपुरुषाः कलासुकुशलास्तेष्वेव लोकस्थितिः

लोकाचारकी मर्यादा और स्थिति उनही कलाकुशल
 नररत्नोंपर निर्भर है कि जो स्वजनके साथ उदारता,
 परजनमें दयाभाव, दुर्जनके साथ कुटिलता, सत्पुरुषसे
 प्रीति, राजसभामें नीति (अथवा राजाके आगे विनय),
 विद्वानके आगे नम्रता, शत्रुके साथ पराक्रम, गुरुजनके
 आगे सहनशीलता, और स्त्रीसमाजमें धूर्ततादि उत्तमो-
 त्तम गुणोंका समयानुसार वर्ताव करसकतेहैं ॥ २२ ॥

Those persons who are well versed in showing politeness towards their relations, compassion towards strangers, wickedness towards the bad, love for the good, obedience to kings, humility before the learned, valour against enemies, patient hearing and obedience to their elders, and shrewdness among women are no doubt the real cardinal points (main stops) on which the existence of the world mainly depends.

PLURIM The world cannot go on as it does without the presence of such persons of versatile capabilities.

Q 161 anonymously in the *Sahashtak* (सुमाधितावलि)
 (No. 446 B & S XXXI)

C1—माधुर्यं प्रमदाक्षेपेषु ललित दाक्षिण्यमाय जने शौर्यं शत्रुषु नम्रता गुरु-
 जने धर्मद्वेषा साधुषु ।

मर्मज्ञेऽनुवर्तनं बहुविधं मान जने धृष्टिते शाठ्यं पापिजने नरस्य
 क्षयिता पर्यन्तमष्टौ गुणा ॥ (बानर्षदके)

जाड्यं धियो हरति सिञ्चति वाचि सत्यं
मानोन्नतिं दिशति पापमपाकरोति ।

चेतः प्रसादयति दिक्षु तनोति कीर्तिं

सत्सङ्गतिः कथय किं न करोति पुंसाम् ॥२३॥

जिस सत्संगतिके प्रतापसे बुद्धि की जड़ता नष्ट हो-
जाती है, सत्यभाषणमे अभिरुचि होती है, सम्मान की
वृद्धि होती है, पाप दूर होता है, चित्त प्रसन्न होता है,
और दशदिशाओंमें सुकीर्ति फैलती है; वह सत्संग मनु-
ष्योंके लिए जो बात न करसके वैसी संसारमें कोईभी
वस्तु नहीं है ॥ २३ ॥

Good company is sure to drive out darkness
from ignorant mind, water their words with truth,
point them out the precise path of advancement, root
out sinful propensities, enlighten their hearts, and
winnow the fragrance of their fame throughout the
four corners of the universe. There is nothing in
deed which cannot be achieved by our communion
with virtuous sage

Cf—() “बुद्धि वर्द्धयति धिय वितनुते वैदग्ध्यमाप्नुयति श्रेयं पञ्चवय-
त्ययानि इत्यत्युन्मील्यत्युन्नतिम् ।
विज्ञान परिशोधयत्युपचिनोत्युच्चैः कलाकौशलं किं किं नाप्नोते
हरेरिव कयाऽजयं सता सगतम् ॥”
(साम्प्रतिभाष्यस्य ११८।३८)

(b) बुद्धि-
(c) करोति ।

भूतेषु किंच करुणां बहुलीकरोति सद्गुरुः सतां किमु न मद्गुरु-
मातनोति ॥ ” (रसगङ्गाधरे)

(d) “हरति कुर्मात भिन्ते मोहं करोति विचोक्तानां प्रितरति रतिं सूते
नोति तनोति विनीतताम् ।
प्रथयति यशो धत्ते धर्मं व्यपोहति दुर्गतिं जनयति वृणा किं
नाभीष्टं गुणोत्तमसंगम ॥ ६६ ॥
(सोमप्रभाचार्यस्य सूक्तिमुक्तावली)

जयन्ति ते सुकृतिनो रससिद्धाः कवीश्वराः ।

नास्ति येषां यशःकाये जरामरणं भयम् ॥२४

सरस कविताके कहनेवाले कवीश्वर संसारमें सर्वोत्कृष्ट रहते हैं क्योंकि इनका सुयशमय शरीर जरामरणादि दुःखसे निलकुल स्वतंत्र और निर्भय है ॥ २४ ॥

यहांपर “रससिद्धाः” का प्रयोग दो अर्थोंमें किया गया है । (१) एक तो शृंगारादि नवरसोंमें प्रवीण और (२) दूसरे पारदादि सिद्धरसोंके सेवन करनेवाले ॥

The great poets who are perfect masters of the *Rasas* (i.e. the poetical styles) are indeed worthy of universal respect and glory, because the wonderfully composed state of their bodies being made up of pure immortal fire is quite free from the fearful influences of age and death.

Cf—(a) “उपेयुषामपि दिव सत्रिबन्धविधायिनाम् ।

आस्त एव निरातङ्क कान्त काव्यमय वपु ॥ ”

(धन्यालोकटीकायास्)

(b) “विशुद्धललिताकाश गुणालङ्कारशालिनी ।

सरसा भारती यस्य स एवैव प्रतिष्ठित ॥ ”

(वेङ्कटनायस्य सुभाषितनीती)

(c) “काव्यसन्धिनी कीर्ति स्थायिनी निरपायिनी ॥ ”

(शार्ङ्गधरपद्धति ११५०)

The verse is quoted under भर्तृहरि in the *Śaṅgībhāṣya* (शार्ङ्गधरपद्धति) at No 166 (Bombay Sanskrit Series)

सूनुः सचरितः सती प्रियतमा स्वामी प्रसादो
 न्मुखः स्निग्धं मित्रमवञ्चकः परिजनो निष्के-
 शलेशं मनः । आकारो रुचिरः स्थिरश्च विभ-
 वो विद्यावदातं मुखं तुष्टे विष्टपहारिणाष्टद-
 हरो सम्प्राप्यते देहिना ॥ २५ ॥

सदाचारी पुत्र, सती स्त्री, प्रसादोन्मुख (प्रसन्नचित्त
 और हितैषी) स्वामी, वात्सल्यादिगुणयुक्त मित्रमंडल
 निष्कपट सेवक, क्लेशरहित मन, सुन्दर आकार, स्थिर
 लक्ष्मी, और विद्यासे सुशोभित मुख ये सब उत्तमोत्तम
 सामग्री उस मनोवांछित फलके देनेवाले श्रीजगदाधार
 विष्णु भगवान्‌के अनुग्रहके बिना किसी मनुष्यको भी
 प्राप्त नहीं होसकती ॥ २५ ॥

A son with good moral conduct, a chaste wife, a
 loving master, an affectionate friend, honest relatives,
 a mind free from all anxieties and cares, a handsome
 appearance, lasting (steady) prosperity, and an intel-
 ligent face can only be enjoyed by the special favour
 of Hari the supporter of the universe and the grant-
 er of all desires

८६.—‘ पुत्र पवित्र बहुन धना मत्ति कुटुम्बाय सुदमया ।

हकतरासुद्धि भिन्नगणा कोकर वारर समगमया ॥ ९६ ॥ ”

(मातृतपिङ्गलसूत्रे २ परिच्छेदे)

A faithful loving wife and a son of the greatest blessing
 of God

८६.—“पतिव्रता पतिगति पतिप्रियहिते रता ।

यस्य स्यात्तदशी भार्या धन्य स पुरुषोभुवि ॥” (महाभारते)

प्राणाघातान्निवृत्तिः परधनहरणे संयमः सत्य-
वाक्यं काले शक्त्या प्रदानं युवतिजनक-
थामूकभावः परेपाम् । तृष्णास्त्रोतोविभङ्गो
गुरुषु च विनयः सर्वभूतानुकम्पा सामान्यः
सर्वशास्त्रेष्वनुपहतविधिः श्रेयसामेव पन्थाः २६

प्राणीमात्र की हिंसा करनेसे निवृत्त रहना, दूसरोंका धन हरण करनेकी इच्छा न रखना, सत्य भाषण करना, समयानुसार श्रद्धापूर्वक दान देना, पराई स्त्रीकी चर्चा करने और सुननेसे दूर रहना, तृष्णारूपी नदीके प्रवाहको रोकना, गुरुजनोंके आगे विनय धारण करना, और सब जीवों पर दया करना सर्व साधारणके लिए सर्वशास्त्र-समत कल्याणका मार्ग है ॥ २६ ॥

To avoid giving injury to living beings, to keep aloof from stealing the wealth of others, to tell the truth, to exercise due charity in time, to keep quiet on the gossips of others' wives, to confine the desire of gain within proper limits, to behave with meekness before the elders, and to show mercy and kindness to all creatures are unanimously enjoined by the Scriptures to be the one unerring road leading to all sorts of good and happiness.

cf.—“सत्य वाचि दक्षि मसादपरता सर्वाशयाश्चासिनी पाणौ दाननिष्ठि-
रात्मजननहेतुशान्तचिन्ता मता ।

ससत्ता हृदये दयैव दयिता वाये परार्थोद्यमो यस्यैव पुण्यं स जी-
वति भवे भ्राम्यन्ति जीवा परे ॥” (क्षेमेन्द्रस्य चतुर्वर्गसंग्रहे)

For “काले शक्त्या प्रदानम्,” cf.—Liberality consists less in giving much than in giving at the right moment (La Bruyère)

प्रारभ्यते न खलु विघ्नभयेन नीचैः प्रारभ्य
विघ्नविहता विरमन्ति मध्याः। विघ्नैः पुनःपुन-
रपि प्रतिहन्यमानाः प्रारभ्य चोत्तमजना न
परित्यजन्ति ॥ २७ ॥

संसारमें (१) नीच, (२) मध्यम) और (३) उत्तम
ये तीन प्रकारके मनुष्य होते हैं, जिनमेंसे (१) नीच
मनुष्य तो आगन्तुक विघ्नोंके भयमात्रसे किसी कार्यका
प्रारम्भही नहीं करते, और (२) मध्यम प्रकारके मनुष्य
यद्यपि कामका प्रारम्भ तो करदेते हैं, किन्तु विक्षेप
होनेसे बीचहीमें अधूरा छोड़ देते हैं, परन्तु (३) उत्तम
मनुष्य ऐसे धैर्यवान् होते हैं कि बारंबार विघ्न सहन करने
पर भी अपने हाथमें लिए हुए कामको सम्पूर्ण किये बिना
कदापि नहीं छोड़ते ॥ २७ ॥

Bad men do not even begin a thing through
fear of future obstacles; the mediocre after com-
mencing it, give it up when they are confronted with
real present evils; but good men never leave un-
finished what they have once begun, notwithstanding
the fact of their being repeatedly baffled and opposed.

Quoted anonymously in *Sambhishatika* (सुभाषितावली) (No 544
B. S. S. No. XXXI.) The stanza is also found in the *Panchatantra*
(पञ्चतन्त्र 1 3/197), the *Dastropicaloka* (दशरूपालोक.), and the
Madhukāshika (मुद्राराक्षसम् St. 17 Act II).

In the *दशरूपालोक* it is given under भट्टहरी.

For the point of the stanza, cf.—

(a) “आग्ने हि सुदुष्करेऽपि महता मध्ये विरामः कुतः ?”

(कमासरित्सागरे शशाङ्कवतीलम्बके २४ तट्टे ६१ श्लोके).

(b) “विहङ्गं हि सन्त्या ववसाव पुरिसदुग्धम दान्तं वहन् ॥१४॥”

(प्रवसेनस्य सेतुबन्धे ३ आश्वसके)

असन्तो नाभ्यर्ध्याः सुहृदपि न याच्यः कृश-
धनः प्रिया व्याख्या वृत्तिर्मलिनमसुभङ्गेऽप्य-
सुकरम् ॥ विपद्युच्चैः स्थेयं पदमनुविधेयं च
महतां सतां केनोद्दिष्टं विषममसिधाराव्रत-
मिदम् ॥ २८ ॥

दुष्ट जनोंकी याचना कदापि न करना, तथा निर्धन
अथवा अल्पधनवाले मित्रसे किसी प्रकारकी आर्थिक
सहायता न चाहना, न्यायपूर्वक जीवनोपाय करनेमें
अभिरुचि रखना, तथा प्राणनाश होनेका भय रहते भी
दुष्ट कर्ममें कदापि प्रवृत्त न होना, विपत्तिकालमें धैर्य
रखना, और गुरुजनोंके मार्गमें गमन करना इस प्रकार-
के कठिन असिधाराव्रतको धारण करनेके निमित्त सत्पु-
रुषोंको यद्यपि किसीने भी उपदेश नहीं दिया है, तथापि
साधुजन स्वभावहीसे इसका अवलंबन किया करते हैं ॥ २८ ॥

It is quite natural with good people to live upon
their just earnings, never to do a sinful act not even
at the time when there is a probability of losing their
own lives, never to ask anything either from the
evil or even from a poor friend short of money, to
behave boldly and honourably in days of adversity,
and always to follow the footsteps of the wise. No
one has ever dictated this hard *Asidhārā* vow to the
good, but its keeping is quite natural to them.

Quoted under *Jayāditya* (जयादित्य) in the *Sukhāśhāstrā* (सुमा-
विन्यासलि). (No 230 B B S. No XXXI).

Asidhārā (असिधारा) literally means 'edge of a sword.' For fur-
ther explanation see our Note

क्षुक्षामोऽपि जराकृशोऽपिशिथिलमायोतिऽकष्टां
दशा मापन्नोऽपि विपन्नदीधितिरपि प्राणेषु नश्य
त्स्वपि। मत्तेभेन्द्रविभिन्नकुम्भकवलप्रासैकयद्धस्पृहः
किं जीर्णं तृणमत्तिमानमहतामग्रेसरः केसरी ॥२९॥

जो मृगराज(सिंह)मानियोंमें अग्रगण्य है और जो सदैव मदोन्मत्त
गजराजका कुंभस्थल भेदन करके अपना आहार संपादन करने की
इच्छा करता रहता है वह चाहे कितनाही क्षुधातुर, जरावस्था से
दुर्बल, बलहीन, अत्यन्त दुःखी और तेजहीन क्यों न होजाय, परन्तु
प्राण संकट उपस्थित होने पर भी सुखापास खाने को कदापि
उपयत्न नहीं होसकता ॥ २९ ॥

भाषार्थ ।

भार्यंत दुःखित होने परभी मानी जन अपने महारवका परि-
त्याग करके नीच कर्म करनेको कभी उपयत्न नहीं होसकते ॥

Can the lion, the foremost of the self-respecting
and noble beings, who is always anxious to get a
mouthful of the superb temples of wild elephants in
ruts so much degrade himself as even to condescend
to feed upon dry grass although he is lean and weak
by powerless, in a
ver. splendour and
energy, and apt to lose his very life failing to get a
morsel of food ?

PURPORT. A man of self-reliance and respect
can never degrade himself to do a mean and dis-
graceful act notwithstanding his too severely strait-
ened circumstances.

Quoted under *Ratna* (रतिसेन) in the *Subhāshitāvalī* (सुभाषिता-
वलि) (No 614 B S. S No XXXI), under भट्टहरि in the *Śārngi*
dharapaddhati at No 907 (शार्ङ्गधरपद्धति १०७), and anonymously in
the *Kāryānuśāsanā* of Vāgbhatta (वाग्भट्टस्य काव्यानुशासनम्).

Cf.—(a) “मत्तेभकुम्भबलनाकुललोलवत्तन्तः कण्ठकरजवज्रशिखामिधातः ।
किं केसरी जगति मानमिविस्तृणेन प्राणत्ययेऽपि कुर्वते स्व-
शरीरयात्राम् ॥” (सुभाषितावलि:).

(b) “तनु तृणमुपभुक्ते न क्षुधातर्तोऽपि सिंहः पिबति दधिमुष्णं
प्रायसः कुंजराणाम्” (तत्रैव No 266).

(c) “व्याघ्रः क्षुधितोऽपि भक्षयेन्न तृणम्” ॥ १५ ॥

(दक्षिणामूर्तिविरचितलोकोक्तिमुक्तावलि:).

स्वलपं स्नायुवसावशेषमलिनं निर्मासमप्य-
स्थि गोः श्वा लब्ध्वा परितोषमेति न तु त-
त्स्य क्षुधाशान्तये । सिंहो जम्बुकमङ्गमा-
गतमपि त्यक्त्वा निहन्ति द्विपं सर्वः कृच्छ्रग-
तोऽपि वाञ्छति जनः सत्वानुरूपं फलम् ३० ॥

थोड़ीसी चर्बी हुई वसा (चर्बी) और स्नायुसे मलिन, और मांसरहित गवादि पशुके छोटेसे हाडके टुकड़ेकी प्राप्ति होने पर—किं जिससे उसकी क्षुधा सर्वथा निवृत्त नहीं होसकती—कूकरको बहुत संतोष होजाता है, परन्तु मृगराज सिंहको देखिये कि वह निजाकमें आये हुए जंबुकको छोड़कर भी गजराजपर प्रहार करनेको दौड़ता है । इससे प्रत्यक्ष है कि संकटमें पड़ेहुए प्राणियों-के कार्य भी उनके बल और सामर्थ्यके अनुसारही हुवा करते हैं ॥ ३० ॥

The dog is easily satisfied by securing a small piece of fleshless bone superficially dirty on account of a little fat and muscles, though it is quite insufficient to appease its hunger; but the lion is sure to throw off the body of a jackal already lying in his arms, so that he may prey upon an elephant. Notwithstanding his straitened circumstances every one is anxious to do what is becoming to his rank and position in life.

This stanza is found in the हितोपदेश (II 36), and the Panchatantra, and the author of *Sukhāchārāṇi* (सुभाषितावलि) has also given it under the latter work, at No 1025

Cf.—(a) "आत्मानुरूपं हि, फल सर्वोऽपि वाञ्छति ।

श्वा मुप्यत्यस्त्रिमात्रेण केसरी घावति द्विपे ॥ ३६ ॥ "

(कबासरित्सागरे शक्तियशोलम्बके ४ तरङ्गे).

(b) "उत्तुङ्गमत्मातङ्गमस्तर्कन्यस्तलोचनः ।

आसत्रेऽपि च सारङ्गे न वाञ्छां कुरुते हरेः ॥ "

(सुभाषितरत्नभाण्डागारे ३८२।९.)

लांगूलचालनमधश्चरणावपातं भूमौ निपत्य
वदनोदरदर्शनं च । श्वा पिण्डदस्य कुरुते
गजपुङ्गवस्तु धीरं विलोकयति चाटुशतैश्च
भुङ्क्ते ॥ ३१ ॥

कूकरको देखिए कि अपने स्वामीके समक्ष किस प्रकार पंछ हिलाकर, पंजा बढ़ाकर, और भूमिपर लोट कर अपने क्षुधातुर पेटके दर्शन कराता है, परन्तु उत्तम गजराज अपना आहार समर्पण करनेवालेके सम्मुख किसी प्रकारकी ढीनता प्रगट न करके केवल धीरजतासे-ही नहीं देखता किन्तु खानेके लिए भी बहुतसी मनवारों (चाटुभाषण) के साथ उद्यत होता है ॥ ३१ ॥

A dog is given to wag his tail, fall at the feet of his master, and lie down flat on the ground to show his mouth and stomach to the man who feeds him, but such is not the case with the noble elephant who looks with a calm and steady glance upon the face of his master, and then condescends to take his food after a series of soothing and flattering entreaties

The stanza is also found in the *Panchatantra* (पञ्चतन्त्र) and the *Hitopadesha* (हितोपदेश १. २।३७) It is quoted anonymously in the *Sanskrit* (मुभाषितावलि) (No. 641 B. S. S. No. XXXI)

परिवर्तिनि संसारे मृतः को वा न जायते । स
जातो येन जातेन याति वंशः समुन्नतिम् ३२॥

इस भ्रमणशील अस्थिर संसारमें अगणित जीवोंका जन्म और मरण सदा कालही होता रहता है, परन्तु यथार्थमें जन्म लेना उसही मनुष्यका सफल है कि जिसके जन्म लेनेसे उसके वंशके गौरवकी वृद्धि हो ३२॥

Who is not born and dead on the face of this revolving planet? He alone is really said to be born by whose birth his family has risen to some great distinction.

This stanza which stands in the *Panchatantra* (पंचतन्त्रम् । १।२७) and the *Hitopadesha* (हितोपदेशः । प्र० १३) is quoted anonymously in the *Sudhātātārāṇi* (सुभाषितावलि) (No 500 B S S No १५५१)

Cf —(a) “स पुमानर्धवज्जन्मा यस्मै नास्ति पुरः स्थिते ।

नान्यामह्गुलिभ्येति संस्यायामुच्यताह्गुलिः ॥”

(भास्वेः किरातार्जुनीये XI 62.).

(b) “किं तेन जातु जातेन मातुर्यैव नृहारिणा ।

मातो हति न यः स्वस्य वंशस्याग्रे ध्वजो यथा ॥”

(पंचतन्त्रम् । १।२६)

The word परिवर्तिनि is—apt to change, inconstant, or ever rolling

कुसुमस्तवकस्येव द्वयी वृत्तिर्मनस्विनः । मू-
र्ध्नि वा सर्वलोकस्य शीर्यते वन एव वा ॥३३॥

पुष्पके गुच्छेकी तरह विचारशील मनुष्योंकी स्थिति-
भी इस संसारमें केवल दोही प्रकारकी होतीहै अर्थात्
यातो वे सर्वसाधारणके शिरोमणिही बनते हैं अथवा
वनके वनहीमें अपना जीवन व्यतीत करदेते हैं ॥ ३३ ॥

Like a bunch of flowers, there are only two
alternatives or modes of existence open for noble
souls : (1) either to be at the head of all men, or
(2) to pine (fade) away in forest.

This stanza is quoted twice by Ballabhadra in his *Subhāṣitāvalī*
(सुभाषितावलि) at No 509 of which it is given anonymously, and at
No 201 it is put under the name of *Ravis Gupta* (रविगुप्त) In the
Sārngadhara-paddhati (शार्ङ्गधरपद्धति । २६४) it is ascribed to *Bhartr-
hari* (भर्तृहरि) It also stands in the *Hṛtōpadeśa* (हृत्पदेशः १।१०१).

Cf.—(a) “पुसापुन्मत्तचित्तानां द्वयेव सुखावहम् ।

सर्वसमनिवृत्तिर्वा विमृतिर्वासविस्तरा ॥” (सूक्ताश्लि.)

(b) “होत मनस्वी लोकमें जनसमाज सिरताज ।

अथवा वनमें मर रहें जगसे रखत न काज ॥” (ससिक कवि)

सन्त्यन्येऽपि बृहस्पतिप्रभृतयः संभाविताः प-
ञ्चपास्तान्प्रत्येष विशेषविक्रमरुची राहुर्न वै-
रायते ॥ द्वावेव ग्रसते दिनेश्वरनिशाप्राणेश्वरौ
भासुरौ भ्रातः पर्वणि पश्य दानवपतिः शी-
र्मावशेषाकृतिः ॥ ३४ ॥

यद्यपि सौर्यमंडलमे बृहस्पतिको आदि लेकर और
भी बड़े बड़े पाच नक्षत्र विद्यमान है; तथापि असामान्य
पराक्रममें अभिरुचि रखने वाला दानवपति राहु इनके
साथ अपना वैरभाव कदापि प्रगट नहीं करता, किन्तु
अवसर आने पर प्रत्येक पर्वतिथिमें अर्थात् अमावास्या
और पूर्णिमाके दिन दिवाकर (सूर्य) और निशानाय
(चंद्रमा) काही ग्रास करनेको उद्यत होता है ॥ ३४ ॥

Though there are some five or six well known
big planets like Jupiter, and other in the heavens,
yet *Rahu*, the headless demon, is never inclined to
show the least cause of hatred to any of them, but
being anxious to prove the superiority of his un-
valour he always tries to eat up or eclipse his real
enemies the Sun (the lord of day) and the Moon
(the beloved spouse of night)

PURPORT The high souled are never inclined
to wreak their vengeance upon others but their real
enemies whether big or small

cf.—“ नैकमप्यस्मिन्तत्पत्तयोऽप्याहवेऽवगमयन्ति घोरता ।

सत्सु तारकाण्येषु राहुना ग्रस्यते विष्णु न तारकाधिप ॥ २२ ॥”

(अमरचंद्रमूर्तिभरते स्योग्धोति २ सौं)

वहति भुवनश्रेणीं शेषः फणाफलकस्थितां क-
मठपतिना मध्ये पृष्ठं सदा स विधार्यते । तम-
पि कुरुते क्रोडाधीनं पयोधिरनादरादहह
महतां निःसीमानश्चरित्रविभूतयः ॥ ३५ ॥

चौदह भुवनकी शेष नाग अपने फणपर धारण करता है और कच्छपराजने अपनी पृष्ठपर शेष नागकी धारण कर रक्खा है; परन्तु समुद्रने इस कच्छपराजकी भी एक हलकेसे पदार्थकी तरह अपने अंकपर ले रक्खा है । इससे स्पष्ट है कि महापुरुषोंके चरित्रका कोई पारा-धार नहीं होसकता ॥ ३५ ॥

Seshandya though he supports the entire universe upon the flat surface of his thousand heads is always borne on back by the great tortoise, but he in his turn is easily sustained (as if it were the lightest and tiniest object in the world) on its lap by the storehouse of waters (the ocean) Oh, how infinite is the magnanimous conduct of noble souls !

The stanza is also found in the *Bh. jagrabandha* (भोजप्रबन्ध)

Cf. — “विष्णुविभर्ति भगवानखिलां धरित्रीं त पद्मगस्तमपि तत्सहित
पयोधि ।
कुम्भोद्भवस्तमपिवत्सलु हेलयैव सत्य न कोऽदवाधिमेहता
महिम्न ॥” (सुभाषितादि । ११३)

Mark that the beauty of each succeeding line of the stanza over shadows that of its predecessor reaching the culminating point in the last foot

वरं पक्षच्छेदः समदमघवन्मुक्तकुलिशप्रहारै-
रुद्धच्छद्वहलदहनोद्धारगुरुभिः । तुषाराद्रेः सूनो-
रहह पितरि क्लेशविवशे न चासौ सम्पातः
पयसि पयसां पत्युरुचितः ॥ ३६ ॥

हिमालयके पुत्र मैनाकके लिए देवराज इंद्रके घञ-
प्रहारोंसे निकलती हुई जाज्वल्यमान ज्वालमालाओंसे
दुःखित अपने पिताको महासंकटमें छोड़कर प्राणरक्षा-
के निमित्त समुद्रमें जाकर पतन करनेकी अपेक्षा विप-
त्तिकालमें पिताके समीप रहकर निजपक्षोंका छेदन
करानाही सर्वथा उचित था ॥ ३६ ॥

भावार्थ ।

पिताको दृष्टावस्थामें छोड़कर निजप्राणरक्षाके निमित्त अन्य
स्थानमें गमन करना मानी जनोके लिए सर्वथा निन्दनीय है.

For the son of the Himālayā when his father
was subjected to the severities of Indra's anger, the
cutting of his own sides (wings) by the heavy strokes
of proud Indra's thunderbolt giving out fire at every
attack would have been much preferable to the mean
effort of saving his person by leaving alone his ve-
nerable father in the midst of the sad plight and
hastening to drown him-self into the waters of the
deep ocean.

Cf.-(a) "त्रौष विमुच्य पुत्र च पितरं च हिमालयम् ।

अविद्य जलधिं पक्षी रक्षताग्नेन किं कृतम् ॥ "

(भृतरिष्टतानर्पेतायवे).

(b) "स्वस्थानादपि विचलति भजति जलधौ च नीचमपि भजते ।

निजपक्षरक्षणमनाः मुञ्चते मैनाकशौल इव ॥ ६८२ ॥ "

(गोवर्धनश्रुतार्पासतशती)

यदचेतनोऽपि पादैः स्पृष्टः प्रज्वलति सपितु-
रिनक्षान्तः । तत्तेजस्वी पुरुषः परकृतविकृतिं
कथं सहते ॥ ३७ ॥

जब चेतनारहित सूर्यकांतमणि भी सूर्यकिरणोंका
स्पर्श करतेही प्रज्वलित होजाता है तो चैतन्ययुक्त तेज-
स्वी पुरुष दूसरोंका अनादर कैसे सहनकर सकते हैं ३७ ॥

When it is possible even for a senseless and in-
animate object like a sunstone to give out sparks of
fire on its being touched by the rays (lit feet) of the
Sun, how can highsouled (irritable) persons put
up with the insulting encroachments of others ?

Cf —(a) “विमणिमपि निश्चेष्ट पादैस्तिग्मद्युतेर्मनाक् स्पृष्ट ।

ज्वलति तस्मिन्नि कौ वा मन्यु सोऽहो माक्ष ॥”

(मुमावितावलि)

(b) “न तेजस्तेजस्वी प्रवृत्तमपरेषां प्रसहते

स तस्य स्वी भावः प्रकृतिनियतत्वादकृतकः ।

मयूखैश्चान्त सपति यदि देवो दिनकरः

किमाग्नेयमावा निवृत्त इव तेजांसि वमति ॥”

(उत्तररामचरिते)

The net point of the stanza seems to be this a strong man of
real worth cannot be expected to put up calmly with the insult of
others

सिंहः शिशुरपि निपतति मदमलिनकपोल-
भित्तिषु गजेषु । प्रकृतिरियं सत्त्ववतां न खलु
वयस्तेजसो हेतुः ॥ ३८ ॥

सिंहका बच्चा छोटा होनेपर भी उत्तम गजराजके
मदांकित गंडस्थलपर प्रहार करता है । इससे जानना
चाहिए कि तेजस्वी पुरुषोंकी शूरवीरता स्वाभाविक है ।
सचतो यह है कि अवस्थाको निश्चयात्मकरूपसे तेज-
स्विताका हेतु कदापि नहीं कहसकते ॥ ३८ ॥

The whelp of a lion though quite young is sure to
fall upon a herd of ferocious elephants whose temples
are soiled with secretions rut. (Such action is quite
natural with noble natures. That valour (तेज) is en-
tirely independent of age is beyond controversy.

Quoted under *Dyruyudha* (यज्जयुध) in the *Suddhahitadals* (मुभा-
पितावलि) (No 593 II S S No XXXI), and anonymously in the
Sringatharupadhlats (शार्ङ्गधरपद्धति) at No 223.

Cf —(a) “शमयति गजानन्यान्गन्धर्विषः कलभोऽपि सन्प्रमत्तितरां वेगो-
दम भुजगशिशोर्विषम् ।
भुजगधिगतिर्बालावरध्येऽप्यल परिरोक्षितु न खलु वयसा जात्यै-
वायं स्वकार्यसहो गुणः ॥ १८ ॥”
(विक्रमोर्वशीये पंचमाङ्के).

(b) “बालस्यापि खेः पादाः पतन्त्युपरि भ्रूताम् ।
तेजसा सहजातानां वयः कुत्रोपयुज्यते ॥”
(पंचतन्त्रम् । १।३२८).

(c) “अशुरपि मणिः प्राणत्राणक्षमो विषमक्षिणां शिशुरपि दया सिंही-
स्तुः समाह्वयते गजान् ।
तनुरपि तदस्कन्धोद्भूतो दहन्यनलोवन प्रकृतिमहतां जात्यं तेजो
न मूर्तिमेषेते ॥” (मुभापितावलिः । ३२५).

जातिर्यातु रसातलं गुणगणस्तस्याप्यधो
गच्छताच्छीलं शैलतटात्पतत्वभिजनःसंदह्यतां
वह्निना । शौर्ये वैरिणि वज्रमाशु निपतत्वर्थो-
ऽस्तु नः केवलं येनैकेन विना गुणास्तृणलव-
प्रायाः समस्ता इमे ॥ ३९ ॥

यदि जाति पांति रसातलमे चलीजाय, नानाभांति-
के गुणसमूह उससे भी आगे प्रस्थान करजावे, सुशीलता
पर्वतशिखरसे गिरजाय, उच्चकुलभी अगिसे भलेही जल
जाय, और इस शूरवीरतापरभी शीघ्रही वज्रपात
होजाय, तो कुछ चिंता नहीं, परंतु द्रव्यसंचयमें किसी
प्रकारकी बाधा नहीं होनी चाहिए, क्योंकि एक द्रव्यके
न होनेसे सारे गुणगण तृण कणके समान होजाते हैं॥३९॥

(C.E.—(n) “विगस्तेता त्रिधा विगीष कीरता घिस्मुजनता वयो रूप
धिगिगिगिगपि च यज्ञे निर्धनत ।

असौ जीयादेक सकलगुणहीनोऽपि घनवान्वहिर्यस्य द्वारे तृण-
लवनिमा सन्ति गुणिन ॥”

(मुभाषितरत्नभाण्डागारे ९६।१५)

(b) “षडिता कथय शूरा कलावन्तस्तपस्विन ।

वैयस्येय सवित्तस्य वीक्षन्ते मुखमातुरा ॥”

(दोमेन्द्रस्य दर्पदलने द्वितीयविचारे । ३०)

तानीन्द्रियाणि सकलानि तदेव कर्म सा बुद्धि-
रप्रतिहता वचनं तदेव । अर्थोष्मणा विरहितः
पुरुषः स एव त्वन्यः क्षणेन भवतीति विचित्र-
मेतत् ॥ ४० ॥

यद्यपि ये सब इंद्रिय ज्योकी त्यो बनी रहती है और
कर्म, बुद्धि और वचनशक्तिभी मनुष्यकी वैसीकी वैसी
ही विद्यमान रहती है, परंतु एक द्रव्यके नष्ट होजानेसे
मनुष्य क्षणभरमे कुछ औरका ओरही होजाता है यह
निस्संदेह बहुतही विचित्र है ॥ ४० ॥

यस्यास्ति वित्तं स नरः कुलीनः स पण्डितः
स श्रुतवान्गुणज्ञः । स एव वक्ता स च दर्श-
नीयः सर्वे गुणाः काञ्चनमाश्रयन्ति ॥ ४१॥

जिस मनुष्यके पास द्रव्यहै वह निश्चय करके कुलीन,
पंडित, शास्त्रवेत्ता, गुणज्ञ, वक्ता और सुंदर कहा जाता है;
इससे प्रत्यक्ष है कि सारे गुण द्रव्यहीके आश्रित हैं ॥४१॥

One who is wealthy is also considered as (1)
well born, (2) learned, (3) a man of information,
(4) a good judge of qualifications, (5) an able
speaker, and (6) a handsome person Every thing
good is invariably dependent upon gold (i.e. money)

The sloka is also found in the *Panchatantra* (पञ्चतन्त्रम्)

It is attributed to भर्तृहरि in the *शार्ङ्गधरपद्धति* at १० 333

Cf —(a) "Everything virtue, glory, honour, things human and
divine, all are slaves to riches" (Horace)

(b) "यस्यार्थस्तस्य मित्राणि यस्यार्थस्तस्य बान्धवा ।

यस्यार्थः स पुमांलोके यस्यार्थः स च पण्डितः ॥ "

(महाभारते शान्तिपर्वणि । ८१९९).

(c) 'The God of this world is riches, &c., &c. (M. Luther)

(d) "यथा विहगास्तद माश्रयन्ति नद्यो यथा सागर माश्रयन्ति ।

यथा तरुण्य श्रियमाश्रयन्ति सर्वे गुणा कांचनमाश्रयन्ति ॥ "

(समयोचितपद्यमालिका).

दौर्मय्यान्पतिर्विनश्यति यतिः सङ्गात्सुतो
 लालनाद्विप्रोऽनध्ययनात्कुलं कुतनयाच्छीलं
 खलोपासनात् । द्वौर्मद्यादनवेक्षणादपि कृषिः
 स्नेहः प्रवासाश्रयान्मैत्री चाप्रणयात्समृद्धि-
 रनयात्यागात्प्रमादाद्धनम् ॥ ४२ ॥

दुष्ट मंत्रीसे राजा, सांसारिकसंगसे संन्यासी, लाड
 चावसे पुन, विद्या न पढ़नेसे ब्राह्मण, कुपुत्रसे कुल, नीच
 मनुष्योंकी संगतिसे सुशील, मदिरापानसे लज्जा, विना
 संभालसे खेती, विदेशगमनसे स्नेह, अप्रीतिसे मित्रता,
 अनीतिसे ऐश्वर्य, और विना विचारे खर्च करनेसे धन
 अवश्यही नष्ट होजाते हैं ॥ ४२ ॥

A king is ruined by evil counsel, an ascetic
 by worldly affections, a son by fond caresses, a Brah-
 man by not studying the Śāstras, a respectable
 family by wicked progeny, moral conduct by con-
 tact of the bad, modesty by drink, crops by negligence,
 love by separation, friendship by indifference, pros-
 perity by injustice and riches by careless expenditure.

Quote I anonymously in the *Siddhāntaśāstra* (सुभाषितावलि) (2945
 II S S No 1111) and the शार्ङ्गधरपद्धति at No 1533

It also stands in the Panchatantra (पञ्चतन्त्रम् । 31369)

For contempt of illiterate Brahman, cf —

“यथा काष्ठमयो हस्तौ यथा चर्ममयो मृग ।

यश्च विप्रोऽनधीयानस्त्वयस्ते नाम विधत्ति ॥ ५७ ॥”

(मनुस्मृतौ द्वितीयाध्याये)

दानं भोगो नाशस्त्रिस्तो गतयो भवन्ति वित्त
स्य । यो न ददाति न भुंक्ते तस्य तृतीया
गतिर्भवति ॥ ४३ ॥

धनकी केवल (१) दान (२) भोग और (३) नाश
यह तीनही गति होती हैं । जो मनुष्य न तो दूसरोंको
देते हैं और न स्वयं भोग करते हैं उनके धनकी केवल
तीसरी गति अर्थात् विनाशमात्रही समझना चाहिये ४३

There are only three ultimate ends of money,
viz, munificence (charity), enjoyment, and waste;
he who neither gives his riches in charity nor uses
them for his own personal enjoyment is certainly
doomed to the third condition i. e. he is sure to lose
them altogether.

Quoted anonymously in the *Sārngadharaṇṇapadīkāt* (शङ्करपरपद्धति ।
३९०) and the *Saṁhitaśāstrāṇi* (सुभाषितावलि) (No 478 ॥ ॥ ४
No XXXI) Also found in the *Panchatantra* II 151, (पञ्चतन्त्रम् ।
२-१५१).

Cf — (a) “ दातव्यं भोक्तव्यं सति विभवे समहो न कर्तव्यः ।

पश्यामि मधुकरीणां सचित्तमर्थं हृत्यन्ये ॥ ”

(सुभाषितरत्नमाण्डागरे । १००।१७).

(b) “ Riches without charity are nothing worth; they are
a blessing only to him who makes them a blessing to
others ” (Fiehlng)

(c) “ अदानभोगोपहतं हि वित्तं पुसां परत्रेह च दुर्निमित्तम् ॥ ११३ ॥ ”

(क्षेमेन्द्रस्य दर्पदलने २ विचारे).

(d) “ धनेन किं यो न ददाति नाभुजे ” (हितोपदेशः । २९).

मणिः शणोल्लीढः समरविजयी हेतिनिहतो मद-
क्षीणो नागः शरदि सरितः श्यानपुलिनाः ।
कलाशेषश्चन्द्रः सुरतमृदिता वालललनास्त-
निम्ना शोभन्ते गलितविभवाश्चार्थिषु जनाः ४४ ॥

खुरासानपर चढी हुई मणि, हथियारसे घायल विज-
यी योद्धा, मदके झरावसे क्षीण (दुर्बल) हुवा हाथी,
शरहतुकी शुष्कप्राय नदी, कलाशेष द्वितीयाका चंद्रमा,
सुरतखेदसे शिथिल हुई नवयौवनास्त्री, और याचक-
जनोंको धन लुटाकर दीनावस्थाको प्राप्त हुए दानी अत्यंत
कृश और क्षीण दशामें भी शोभाको प्राप्त होते हैं ॥४४॥

The gem when polished by a whetstone, the winner of a battle when wounded by a sword, the elephant when emaciated with the flow of rut, the wintry rivers whose banks (beds) are almost dry, crescent moon when rising anew with its waned splendour, charming young ladies when exhausted by amorous sports, and noble souls when they are reduced to poverty by charitably giving away their riches to the needy are all acknowledged to be extremely lovely and beautiful notwithstanding their tender and delicate physical appearance.

PURPORT. A person reduced to poverty on account of his charitably giving away his riches is all the more praiseworthy for that.

Quoted anonymously by Ballabhadra in his *Subhāṣitāvalī* (सुभा-
षितावलि । No 3457), by *Alaṅkāra* (अलङ्कार) in his com-
mentary of *Dharmapāṇi* (धर्मपाणि), and by अप्यदीक्षित in his
कुल्लयानन्द. It is quoted to भट्टहरि in the शार्ङ्गधरपद्धति at No. 1799

परिक्षीणः कश्चित्स्पृहयति यवानां प्रसृतये स
 पश्चात्सम्पूर्णां गणयति धरित्रीं तृणसमाम् ।
 अतश्चानैकान्त्याद्गुरुलघुतयाऽर्थेषु धनिनाम-
 वस्था वस्तूनि प्रथयति च संकोचयति च ४५

दरिद्री होनेपर जो मनुष्य यव (जौ) के तुसोका संग्रह करनेकी वांछा किया करता है, वह धनाढ्य हो जाने पर संपूर्ण पृथ्वीकोभी तृणसमान समझने लग- जाता है । इससे सिद्ध होता है कि सारे पदार्थोंका लघुत्व और महत्व मनुष्योके ऐश्वर्य और दारिद्र्यपर निर्भर है ४५

In straitened circumstances a man is even an-
 xious to collect the empty husks, but afterwards
 when he is master of enormous wealth he will at-
 tach no more importance to the whole earth than
 to a piece of dry straw. It is, therefore, quite clear
 that the value of a thing is altogether dependent
 upon the wealthy or penurious condition of man

PURPORT

Strictly speaking, things possess no absolute
 value in themselves, but they are valued more or
 less according to the straitened or affluent circum-
 stances of their owners

८६—“छोटी मोटी जानियो वस्तु न जगमें छात ।

उत्तम मध्यम जनदशा साय घटत बढ़ जात ॥” (सिक्क फागि)

राजन्दुधुक्षसि यदि क्षितिधेनुमेतां तेनाद्य
वत्समिव लोकममुं पुषाण । तस्मिंश्च सम्यग-
निशं परिपोष्यमाणे नानाफलैः फलति कल्प-
लतेव भूमिः ॥ ४६ ॥

हे महाराज ! यदि आप इस पृथ्वीरूप गौको दोहना चाहते हैं तो प्रथम इसके लोकरूप वत्सका यथोचित पोषण करें, क्योंकि प्रजाको समीचीनतासे परिपालन करनेसे यह पृथ्वी कल्पलताकी भांति नानाविध मनो-
रथोंको पूर्ण करदेती है ॥ ४६ ॥

Oh king ! if thou art anxious to milk the cow-
earth, please not to fail to take the greatest
possible care of her calf (the people); for, it is
only by the proper nourishment of the people that
the land can be made to supply you with all your
wants and luxuries like the famous plant of won-
drous virtues known as *Kalpalatā*.

Cf —(a) “गोपालेन प्रजाधेनोर्वित्तदुग्धं शनैः शनैः ।

पालनात्सोऽप्यग्राह्यं न्याय्यां वृत्तिं समाचरेत् ॥”

(पंचतंत्रम् । २।२।१८).

(b) “सदानुरक्तः प्रकृतिः प्रजापालनं तत्परः ।

मिनीतात्मा हि नृपतिर्भूयसीं श्रियमश्नुते ॥” (शार्ङ्गधरपद्धतिः).

सत्याऽनृता च परुषा प्रियवादिनी च हिंसा
दयालुरपि चार्थपरा वदान्या । नित्यव्यया
प्रचुरानित्यधनागमा च वेश्यांगनेव नृपनीतिर-
नेकरूपा ॥ ४७ ॥

कहीं सत्य और कहीं मिथ्या, कहीं कठोरता और कहीं
प्रियभाषण, कहीं हिंसा और कहीं दयालुता, कहीं स्वार्थ-
साधन और कहीं दान, कहीं नित्यव्यय और कहीं धन-
संचयका व्यवहार करनेवाली राजनीतिभी वेश्याकी
भांति अनेक प्रकारके रूप धारण करलेती है ॥ ४७ ॥

The policy of kings resembles a prostitute in
its being both true and false, cruel and kind, mer-
ciful and unmerciful, covetous and munificent, and
expensive and lucrative (lit full of plentiful resources)

PERPORT : The policy of kings is never constant
and assumes innumerable masks like those of a pros-
titute as they serve their respective purposes

Also stands in the Panchatantra (I 42) and the Hitopadesa
(II 166).

Cf —(a) "The very science of Government is the science of con-
cealing truth." (Ernest Maltravers Book. IV
Ch. IV By Lord Lytton)

(b) "मुहुर्लक्ष्योद्भेदा मुदुरधिगमाभावमहना मुहु सपूर्णान्नी मुदुरसि-
कृशा कार्यवशतः ।

मुहुर्नश्यद्भ्राजा मुदुरपि बहुप्रापितफलेत्यहो धिक्काकारा नियति-
रिव नीतिर्नयतिद ॥ "

(विशाखदत्तस्य मुद्राराक्षसे पञ्चमाङ्के)

For the everchanging masks of a prostitute cf —

(a) "यत्किंचिद्व्यपदिश्य सनिदधते वेश्या पुर कामिना गायन्त्य कल-
मन्तरेव च ततस्तिष्ठन्ति दग्गोचरा ।

उन्म्याजह्वनच्छलेन च मुहुः सदर्शयन्ति स्वने सक्षताम्ब्रणयस्तु-
क्षेव च दशा दृष्टा वशीकुर्वते ॥ ५६ ॥ "

(रामभद्रदीक्षितस्य शृंगारचिन्तकमाणे)

(b) "गृध्री निर्मलाम्बिषेभु सखा घोरा मध्ना भरे व्याघ्री तीक्ष्णखड्गतेषु
भुजगौ दशप्रकारेषु च ।

उत्तानेषु निवर्तनेषु शफरी रिप्तच्छले मूषकी वेश्या कामुकवचनासु
मवने रूपरत्नेकै स्थिता ॥ " (सुभाषितावलि: २३७७).

आज्ञा कीर्तिः पालनं ब्राह्मणानां दानं भोगो
मित्रसंरक्षणं च । येषामेते सद्गुणा न प्रवृत्ताः
कोऽर्थस्तेषां पार्थिवोपाश्रयेण ॥ ४८ ॥

जिन पुरुषोंने (१) आज्ञा (अर्थात् दूसरोंको आज्ञा देने और उसके पालन करानेकी शक्ति), (२) सुयश, (३) ब्राह्मणोंका पालन, (४) दान, (५) भोग और (६) स्वजनरक्षा ये सद्गुण संपादन नहीं किए उनकी राजसेवा निष्फलही समझना चाहिए ॥ ४८ ॥

What for have they served the kings who have not learnt to cherish authority (or power to command), fame, charity, enjoyment, and the desire of protecting Brahmans and friends?

This stanza is quoted anonymously by Ballalhadra in his *Se Uddeshatīra* (सुभाषितावलि) (No. 3229 B § § No XXXI).

(Cf.—“दान भोग रक्षा सुदृढ ब्राह्मणपालन और ।

कलन चाहत यदि हे सुजन वृत्तेश कर दौर ॥” (रसिक वरि).



यद्वात्रा निजभालपट्टलिखितं स्त्रीकं धनं दत्तं
धनं तत्प्राप्नोति मरुस्थलेऽपि नितरां मेरौ
ततो नाधिकमातद्धीरो भव वित्तवत्सु कृपणां
वृत्तिं वृथा मा कृथाः कूपे पश्य पयोनिधावपि
घटो गृह्णाति तुल्यं जलम् ॥ ४९ ॥ 106464

जो कुछ विधाताने तेरे ललाटमें लिख दिया है वह
धन तो थोड़ा या बहुत जो कुछ है मरुस्थलमेंभी तुझ-
को अवश्य मिल जायगा, परंतु उससे अधिक तुमेरु-
शिखरपर गमन करने परभी कदापि हाथ नहीं लग
सकता । इसलिए हे मित्र ! धैर्यका अवलंबन कर और
धनवानोंके आगे वृथा दीनता मत कर; क्योंकि क्या तू
नहीं जानता है कि घटको चाहे कूपमें डालो चाहे समु-
द्रमें डालो उसमें उतनाही जल आसकता है कि जितना
उसमें समासके ॥ ४९ ॥

Thou art sure to get the quantity of wealth
whether small or great according to thy preordained
fortune; and it can never be more nor less no matter
thou art cast into the midst of a sandy desert, or on
the top of the famous golden mountain, the Meru.
Thou shouldst therefore be patient and firm so as not
to humiliate thyself before the wealthy. Can't thou
see that a pitcher can fetch only the same quantity of
water without any regard to its being sunk into a
well or not?

Or — “मुद्गन्ध यन्निर्वर्जितं हुतं हे हुता च दत्ताग्रिणे
भार्य्य यद्भनतां तदेव भविता नृणां स्थितेऽपि स्वयम् ।
सप्तान्तैरपि सर्वतः क्षितितले नामावि सलभ्यते
क्षितोऽप्यम्बुनिधौ किमादकजलं प्रस्य मृद्वाति हि ॥ ४३ ॥”
(दक्षिणामूर्तिपरिचितलंकोक्तिमुक्तावलिः)

त्वमेव चातकाधारोऽसीति केषां न गोचरः ।
किमम्भोदवरास्माकं कार्पण्योक्तिं प्रतीक्षसे ५०

हे मेघराज ! हम चातकोंके आधार तो एकमात्र आपही हैं यह चात संसारमें सब कोई जानते हैं । इस लिए प्रार्थना है कि हमारी करुणासूचक विज्ञप्तिकी प्रतीक्षा न करें और शीघ्रही जलदान देकर हमारा मनोरथ पूर्ण करें ॥ ५० ॥

भाषार्थ ।

अपने आश्रितजनकी दीनोक्तिकी प्रतीक्षा करना सर्वथा अनुचित है ॥

It is a well-known fact that thou alone art the only support of the *Chātaka*, Why then, oh best of the rain clouds, art thou now waiting to hear our humble requests in order to quench our thirst?

PURPORT. It is no use waiting for the humble entreaties of our dependents

The verse is quoted anonymously in the शार्ङ्गधरपद्धति at No 782
Cf —(a) “एक एव खगो मानी चिर जीवतु चातकः ।

म्रियते वा पिपासाया याचते वा पुरदरम् ॥”

(उत्तरचातकाष्टके । ८).

(b) “सन्ति कृपाः स्फुट्टपा. परितः सरित शुभाः ।

तथाऽपि चातकस्यैक. फलदो जलदोदय. ॥”

(मुभाषितावलिः । ६८६).

(c) “पयोद हे वारि ददासि वा न वा त्वेकचित्तः पुनरेव चातकः ।

वर महत्या म्रियते पिपासया तथाऽपि नान्यस्य करोत्युपासनाम् ॥”

(उत्तरचातकाष्टके । ६).

रेरे चातक सावधानमनसा मित्र क्षणं श्रूयता
मम्भोदा वहवो हि सन्ति गगने सर्वे तु नैतादृशाः ।
केचिद्दृष्टिभिरार्द्रयन्ति वसुधां गर्जन्ति केचि
द्वृथा यं यं पश्यसि तस्य तस्य पुरतो मा ब्रूहि
दीनं वचः ॥ ५१ ॥

हे चातक ! सावधान होकर क्षणमात्र हमारे कथनको
श्रवणकर । आकाशमें अनेक प्रकारके मेघ हैं, परंतु संपूर्ण
एकसे नहीं होते । कितनेही तो ऐसे होते हैं कि वर्षासे
सारी पृथ्वीको जलाद्रं कर देते हैं और कितने ऐसेभी
हैं कि वृथा गर्जनामात्र करकेहरहजाते हैं । इसलिए हे
मित्र ! तुझको उचित है कि जिस जिस मेघको देखे उस-
उसके आगेही दीनताके वचन मत कहै ॥ ५१ ॥

भाषार्थ ।

मनुष्यको चाहिए कि विनाविचारे चाहे जिसके आगेही
दीनता न करे ॥

Friend Chitika! please to cease crying for a
moment and carefully listen to my counsel. There
are many clouds in the sky, but all are not alike,
there are some which cover the entire earth with rain,
whereas others thunder only in vain without giving
a single drop of water, thou shouldst therefore be a
little considerate in thy entreaties so as not to cry
so pitiously before every cloud thou see'st

Cf—(१) 'जलकान्वितरणरहित प्रकटितवृत्तितोष ।

चातक रसि वृषा किं जलद शारद एव ॥ "

(सुभाषितरत्नावलि । ६८५)

(२) "वृष्ट्युद्गते निरालसिखान्वारिभिर्नृप्रदो गर्जयेत् समस्तम्
पश्य तन्मात्रलाभात् ।

नृपयन्त्योऽप्यतुलमाहिमहाव्यभूमिर्न जाने मयादाभ्यां विपुल
हृदयचातकं किं नु मेघ ॥ ८४५ ॥" (सुभाषितावलि)

अकरुणत्वमकारणविग्रहः परधने परयोपि
ति च स्पृहा । सुजनबन्धुजनेष्वसहिष्णुता
प्रकृतिसिद्धमिदं हि दुरात्मनाम् ॥ ५२ ॥

किसीपरभी करुणा न करना, बिनाकारण लड़ना,
परधन और परस्त्रीके निमित्त उत्सुक होना, और सज्जन
और बंधुवर्गकी उन्नतिको न सहना दुष्ट मनुष्योंके लिए
स्वाभाविक बातें हैं ॥ ५२ ॥

Evil persons are naturally inclined to be cruel,
quarrelsome without cause, ardently longing for the
wealth and wife of others, and very envious of the
prosperity of their relatives and friends.

Cf—(a) “अवस्मादेन कुप्यन्ति प्रसीदन्त्यनिमित्तत ।

शीलमेतदसाधूनामत्र पारिप्लव मया ॥ २२५ ॥ ”

(विदुरनीतौ)

(b) “लगत हेतु विन जोहि दया घट्ये नहिं राखत ।

परकलत्रसँग मोति अन्यजनधनको दाकत ॥

सुजन बधुसे बैर करै साधुनको आरत ।

रसिक हेतु पहिचान लोक जिन दुर्जन भाखत ॥ ”

(रसिक वरि)

दुर्जनः परिहर्तव्यो विद्ययाऽलंकृतोऽपि सन् ।
मणिना भूषितः सर्पः किमसौ न भयंकरः५३ ॥

विद्वान् होने परभी दुष्ट मनुष्य तो सर्वथा परित्याग करनेके योग्य है । क्योंकि जैसे मणिधारण करनेसे सर्प का भयंकरपन दूर नहीं होसकता, वैसेही विद्या संपादन करलेनेसे दुर्जनोंकी स्वाभाविक दुष्टताका नाशभी कदापि नहीं होता ॥ ५३ ॥

An evil person though well educated ought always to be avoided by the wise. Is a venomous snake less dreadful than ever on account of its bearing a precious gem in its hood?

■ noted under *Yalmika* (वाल्मीकि) in the *Subhāshitāvalī* (सुभाषित-संग्रह) ३५५), and under चागम्य in the *Śīrṅgadharaṇapaddhati* (शृङ्गधरपद्धति). It is also found in some copies of the *Hitopadeśa* (हितोपदेश) and the *Chāṇakyaśataka* (चाणक्यशतक)

Cf—(a) “निष्णातेऽपि च वेदान्ते साधुत्वं नैति दुर्जनः ।

चिरं जलनिधौ मग्नो मैत्राक इव मर्दयन् ॥ ८२ ॥”

(भामिनीविलासेऽन्योत्तयुक्तासे)

(b) “दुर्जने कृष्णसर्पे च कुतो विश्वासतः सुखम् ॥ १५४ ॥”

(कयासरित्सागरे शक्तियशोलङ्घके ८ त्तरे)

(c) “अविनयमुग्रामज्ञानानां शमाय भवन्नपि प्रकृतिः कुटिलादिघाम्यासः

स्वल्पविवृद्धये ।

मणिभयमृतामस्तुच्छेदक्षमस्तमसामसौ निधरफणारत्नालोको

भयं तु भृशायते ॥” (मुरारेणर्धपाद्ये । ४१२)

जाड्यं ह्यमिति गण्यते व्रतरुचौ दम्भः शुचौ
कैतवं शूरे निर्घृणता मुनौ विमतिता दैन्यं
प्रियालापिनि । तेजस्विन्यवलितता मुखरता
वक्तव्यशक्तिः स्थिरे तत्को नाम गुणो भवेत्स
गुणिनां यो दुर्जनैर्नांकितः ॥ ५४ ॥

लजावान्को मूर्ख, व्रतोपवासादि करनेवालेको ठग,
पवित्र रहनेवालेको धूर्त, शूरावीरको निर्दयी, मौनीको
मतिहीन, प्रियभाषीको दरिद्री, तेजस्वीको अभिमानी,
वक्ता (वचनचतुर) को वाचाल, और धैर्यवान्को
असमर्थ कहनेवाले दुष्ट मनुष्योंने गुणवानोंके कौनसे गुण-
को कलंकित नहीं किया है ॥ ५४ ॥

भाषार्थ ।

दुष्ट मनुष्य सत्पुरुषोंके गुणोंको येन केन उपायसे कलंकित
करनाही अपना कर्तव्य समझते हैं ॥ ५४ ॥

The bashful are considered as stupid, the devotee
as hypocrite, the pious as deceitful, the brave as
cruel, the considerate as foolish, the sweet tongued
as poor, the highsouled as proud, the eloquent as
garrulous, and the contented as weak. What quan-
tification of the good is there which is not stig-
matised by the evil?

Quoted under *Bhartrihari* (भर्तृहरि) in the *Siddhāntaśāstra* (सुभाषिता-
वलि) at No 464

Cf—(a) 'Bad men gave themselves no rest until they have done
their utmost to make others as bad as themselves.'
(H E Brown)

(b) "दोषान्वेषणेन मत्सरज्वा नैसर्गिको दुर्महः"

(श्रीकामिभट्टवृत्ते पद्मसमेहे).

(c) "दुर्जनविषयाभीष्टं मृगयति दोषान्गुणेषु विलसत्सु"

(श्रीकृष्णकर्ममन्दारमन्दचम्पूः । ८६).

लोभश्चेदगुणेन किं पिशुनता यद्यस्ति किं
पातकैः सत्यं चेत्तपसा च किं शुचि मनो
यद्यस्ति तीर्थेन किम् । सौजन्यं यदि किं
निजैः सुमहिमा यद्यस्ति किं मण्डनैः सद्विद्या
यदि किं धनैरपयशो यद्यस्ति किं मृत्युना ॥५५॥

लोभ होनेपर अवगुणोंका, दुष्टता होनेपर पातकोंका,
सत्य होनेपर तपका, शुद्ध मन होनेपर तीर्थयात्राका, सौज-
न्य होनेपर स्वजनोंका, सुयश होनेपर आभूषणोंका, उत्तम
विद्या होनेपर धनका, और अपयश होनेपर मृत्युका होना
न होना बराबरही है । अर्थात् लोभादिकका होनाही
अवगुणादिक होनेके समान समझना चाहिए ॥ ५५ ॥

Any kind of vice is more than compensated by
avarice, sin by deceit, penance by truth, pilgrimages
by purity of heart, relatives by goodness, ornaments
by fame, wealth by sound learning and death by
disrepute.

This stanza which is quoted anonymously in the *Sirugadhara
paddhati* (शार्ङ्गधरपद्धति १५५३) is also found in the *Shatrutana*
(पट्टन ६).

For “लोभश्चेदगुणेन किं,” cf—

“यशो यशस्विनां शुद्ध श्लाघ्या ये गुणिनां गुणाः ।

लोभः सत्योऽपि तान्दहन्ति धित्रो रूपमिवेष्टितम् ॥” (श्रीभागवते).

For “सुमहिमा यद्यस्ति किं मण्डनैः,” cf—

“Good name, in men and women,

Is the immediate jewel of their souls.”

(Shakespeare, *Othello*, iii, 2)

शशी दिवसधूसरो गलितयौवना कामिनी
सरो विगतवारिजं मुखमनक्षरं स्वाकृति ।
प्रभुर्धनपरायणः सततदुर्गतःसज्जनो नृपाङ्ग-
णगतः खलो मनसि सप्त शल्यानि मे ॥५६॥

दिवसकालका मलिन चंद्रमा, यौवन चले जानेपर
शिथिल हुई स्त्री, कमल रहित सरोवर, विद्याहीन सुंदर
रूपवान् मुख, कृपण धनवान्, दरिद्री सज्जन और राज-
सभामें प्रविष्ट हुवा दुर्जन ये सातोंही तीक्ष्ण कटंकके
समान मेरे हृदयमें सदा खटका करते हैं ॥ ५६ ॥

My mind is extremely pained at the sight of (1) the moon devoid of all glory in the course of a day, (2) a woman who has lost all charms of youth, (3) a tank without the presence of lotuses, (4) a handsome face without learning, (5) a master anxious to hoard up money, (6) a gentleman harassed with penury, and (7) a courtier disposed to do evil to others.

* The reading स्वाकृति is here adopted from *Ragya's Alankāra-sarvāṅga* (रघ्वस्यालङ्कारसर्वसम्).

This śloka which is quoted under भट्टशब्दि in the *Sahajāśīrṣa* (सुभाषितावलि) of Ballaladeva, at No 345^२, and anonymously in the *Aṅgārakāśīrṣa* (वाङ्मयप्रकाश) of Vāmana, the *Alankāra-sarvāṅga* (अलङ्कारसर्वसम्) of Puṣyaṅkī, the *Udāharaṇa-chandīkā* (उदाहरणचंद्रिका) of Vāṇyanātha, and the *Kōṣya-pradīpa* (वाङ्मयप्रदीप) of Govinda, forms the 7th stanza of the *Alakṛti* (अलकृति). It stands under भट्टशब्दि in the *Śāstrīya-rasadhī* at No 1530

Cf —“अभिषेयो भृत्यजनः शठानि मित्राप्यदायकः स्वामी ।
विनम्रहिता च भायो मस्तकजूलानि चत्वारि ॥”

(सुभाषितावलि:).

न कश्चिच्चण्डकोपानामात्मीयो नाम भूभु-
जाम् । होतारमपि जुह्वानं स्पृष्टो दहति पा-
वकः ॥ ५७ ॥

जैसे स्पर्श करनेपर अग्नि अपने आहुति देनेवालेको-
भी तत्काल जलादेती है वैसेही प्रचंड क्रोधवान् राजा-
लोगभी किसीको अपना आत्मीय नहीं समझते ॥५७॥

Kings in their anger have as little regard for
their kinsmen and friends, as fire can be said to
have for those who feed it with sacrificial offerings.

PURPORT. Kings when angry are never to be
trusted by any, not even by their own kith and kin.

Quoted under *Bhāṭṭikā* (भट्टहरी) in the *Bīṛṅgadhara-paddhati*
(गार्द्वरपद्धति । १३७६), and under the *Panchatantra* (पंचतन्त्र) in the
Saṁskṛtaśāstra (संस्कृतशास्त्रावलि । २७९९). The stanza is found in the
Panchatantra.

Cf.—(a) “को नाम राज्ञा म्रिय.” (पद्मे).

(b) “Be guarded with monarchs, for, they are like fire, which
blazes but destroyeth.”

(c) “किं विश्वे द्विजस्य भुजस्येव भूभुजः ॥ १०९ ॥”

(अमरचन्द्रस्मृतिकालभारते शान्तिपर्वणि १ सर्गे).

(d) “राजा मित्र केन दृष्ट श्रुत वा” (पंचतन्त्रम् १।१४७).

मौनान्मूकः प्रवचनपटुर्वातुलो जल्पको वा
धृष्टः पार्श्वे वसति च तदा दूरतश्चाप्रगल्भः ।
क्षान्त्या भीरुर्यदि न सहते प्रायशो नाभिजा-
तः सेवाधर्मः परमगहनो योगिनामप्य-
गम्यः ॥ ५८ ॥

सेवाधर्म (पराई चाकरी) अत्यंत कठिन और बड़े
बड़े योगिराजोंकेभी अगम्य है । क्योंकि सेवकके कम
बोलनेपर मूक होनेका, वचनचतुर होनेपर वाचाल
और लवार होनेका, अतिनिकट रहनेपर ठीठ होनेका,
दूर रहनेपर लजालु होनेका, सहनशील होनेपर डरपीक
होनेका और असहनशील होनेपर नीचजाति होनेका
कलंक सदैव लगाया जाता है ॥ ५८ ॥

The servant if keeping quiet is soon nicknamed
as dumb, if eloquent he is accused of being talkative,
if keeping too near to his master he is charged with
impudence, if remaining at a distance he is blamed of
bashfulness, if forbearing he is thought to be timid,
and if bold so as not to bear without a murmur the
admonitions of his master he is sure to be stigmatised
as a low born fellow. We should therefore bear in
mind that the art of serving another is extremely
difficult being simply incomprehensible even by
learned philosophers.

The last line is also found in the Hitopadeśa (हितोपदेश) Verse 147,
Book II., and the *Panchastotra* I 295

Cf — “क्षान्त्या भीरुः क्षोभयुक्तो मूर्खः सेवकमुच्यते ।

रूपराश्र भोजारः सेवाधर्मोऽतिदुर्म ॥ ”

(समयोचितपद्यमालिका)

उद्भासिताखिलखलस्य विशृंखलस्य प्राग्जात-
विस्तृतनिजाधमकर्मवृत्तेः । दैवादवाप्तविभव
स्य गुणद्विषोऽस्य नीचस्य गोचरगतेः सुख-
माप्यते कैः ॥ ५९ ॥

अनेक अवगुणोंकी खान, मर्यादरहित, पूर्वजन्मके
कुकर्म वश विस्तृतदुराचारी, दैवकृपासे ऐश्वर्य पानेवाले
और गुणद्वेषी दुष्ट मनुष्यके दृष्टिपथमें रहकर कोईभी
मनुष्य कुछ सुख नहीं पासकता ॥ ५९ ॥

भावार्थ ।

नीच जनकी सेवा कदापि सुखदायक नहीं होती ॥

No one can ever live with the least convenience and comfort in the service (lit sight) of a wicked person who has (1) proved himself to be the fruitful source of all evil-, (2) set himself quite free from the bonds of morality, (3) added a great deal to the store of vices done in his previous existence, (4) found himself, by a special grace of good fortune, in a sudden turn of affluent circumstances and (5) given various proofs of his bitter hatred of all kinds of merits.

PURPORT None can ever be happy in the service of an evil person

Quoted anonymously in the *Sabdarthavali* (सुभाषितावलि), at No 444

For the point of the stanza of —

“The low born wretch
That from his mean degree rises at once
To unexpected riches, treats his slaves
With barbarous and unbounded insolence”

(The Plays of Aeschylus, p. 157).

आरम्भगुर्वी क्षयिणी क्रमेण लघ्वी पुरा वृद्धि
मती च पश्चात् । दिनस्य पूर्वार्द्धपरार्द्धभिन्ना
छायेव मैत्री खलमज्जनानाम् ॥ ६० ॥

दुर्जनों की मित्रता दिनके पूर्वार्धकी छायाके समान
प्रारंभमें बड़ीऔर क्रिष्कमशः क्षयी होतीहै, परंतु सत्पुरुषों-
की मैत्री दिनके उत्तरार्द्धकी छायाके समान प्रारंभमें
कम और फिर क्रमक्रमसे वृद्ध होनेवाली हुवा करतीहै ६०

The friendship of the wicked and the good is
just like the changing shadow of the first and second
halves of a day ; for, in the former case it gradually
diminishes from much to little, whereas in the latter
it grows from little to much

CL—(a) “खलसस्य प्राङ्मधुर वयोऽन्तराले निदाघदिनमन्ते ।

एकादिमध्यपरिणति रमणीया साधुजनमैत्री ॥ १९३ ॥”

(गोवर्धनस्यार्यासप्तशती)

(b) “उत्तममध्यमनिकृष्टजनेषु मैत्री यद्विच्छिन्नासु सिक्तासु जलेषु
रेखा” (सरस्वतचंद्रिका vol I, No 5)

(c) “प्रारभतोऽप्रतिविपुल मृशष्टशमन्ते विभेदहन्मलिनम् ।
महिषविषाण मिवानुजु पश्य भयद खलप्रेम ॥”

(सुभाषितावलिः)

मृगमीनसज्जनानां तृणजलसन्तोष विहितवृ-
त्तीनाम् । लुब्धकधीवरपिशुना निष्कारणवै-
रिणो जगति ॥ ६१ ॥

क्रमपूर्वक तृण, जल, और संतोष पर अपने
जीवन का निर्वाह करने वाले मृग, मत्स्य और सज्जनो
से व्याध, धीवर, और दुर्जन निष्कारणही वैरभाव
रखते हैं ॥ ६१ ॥

Though the deer, the fish and the good are
respectively maintaining their peaceful lives by living
upon grass, water, and contentment, yet the hunts-
man, the fisher, and the bad (literally, cheat) are
enemical to them without having any cause whatever
for it

Quoted under Bhartṛhari (भर्तृहरि) in the Subhāṣitāvalī (सुभाषि-
तावलि) at No. 422 and anonymously in the Kavyānusāsan (काव्यानु-
शासन) of Vāgbhatta. The verse also stands in the Śaktāvalī
(सूक्तावलि)

वाञ्छासजनसङ्गमे परगुणे प्रीतिगुरौ नम्रता
 विद्यायांव्यसनंस्वयोषिति रतिर्लोकापवादाद्भ
 यम् । भक्तिः शूलिनिशक्तिरात्मदमने संसर्गमु
 क्तिःस्रलेयेष्वेतेनिवसन्ति निर्मलगुणास्तेभ्योन
 रेभ्योनमः ॥ ६२ ॥

सज्जनों से मिलने की अभिलाषा दूसरोंके गुणों में
 प्रीति, गुरुजनों के आगे नम्रता, विद्या का व्यसन, निज
 श्री में रति, लोकापवाद का भय, शिवजीकी भक्ति,
 इंद्रियदमनकी सामर्थ्य और दुर्जनों की संगति का पूर्ण
 परित्याग, ये सद्गुण जिन सत्पुरुषों में विद्यमान हैं उनके
 अर्थ नमस्कार है ॥ ६२ ॥

Now to those good persons who are masters of
 the following merits viz. (1) to be anxious of mix-
 ing with gentlemen, (2) to be fond of good attributes
 in others, (3) to be humble before the elders, (4) to
 be ardently in love of knowledge, (5) to be satisfied
 with the enjoyment of their lawful wives, (6) to be
 afraid of getting a bad name in the world, (7) to be
 in sincere devotion of Shiva, (8) to be able to control
 their senses, and (9) to avoid the company of the
 bad !

This stanza which is quoted anonymously in the *Saṃhitaśāstrāli*
 (सुभाषितावलि), at No 2944 is also found in the *Mahānīlaka* (महा-
 नाटक) and the *Saptarśma* (सप्तर्ष).

विपदि धैर्यमथा भ्युदयेक्षमा, सदसि वाक्प-
दुता युधि विक्रमः । यशसि चाभिरुचिव्य-
सनं श्रुतौ, प्रकृतिसिद्धमिदं हि महात्म-
नाम् ॥ ६३ ॥

विपत्ति काल में धैर्य, ऐश्वर्य के समय में क्षमा, सभा में
वचन चातुरी, युद्ध में पराक्रम, सुयशमें प्रीति और
शास्त्र में व्यसन, महात्माओं के स्वाभाविकलक्षण हैं ॥ ६३ ॥

Fortitude in adversity, humbleness in prosperity,
eloquence in council, bravery in war, strong desire
for fame, and warm attachment to Śāstric learning,
are the natural attributes of noble minded (great-
minded) persons

The Śārngadharaopaddhātī (शङ्खधरपद्धतिः १ २०९) quotes it under
Bhartrihari (भरहरी), and the *Subhāshitarālī* (सुभाषितारलि. १ २६७)
under Mendhaka (मेण्डक) The sloka is also found in the Hitopadeśa
(हितोपदेशः १ ११२४)

For the idea of the 1st line, cf.—

“To hold on with fortitude in one condition and sobriety in the
other is a proof of a great soul ” (The Meditations of Mar-
cus Aurelius, p 17)

प्रदानं प्रच्छन्नं गृहमुपगते सम्भ्रमाविधिः, प्रियं
कृत्वा मौनं सदसि कथनं चाप्युपकृतेः ।
अनुत्सेको लक्ष्म्या निरभिभवसाराः परकथाः
सतां केनोद्दिष्टं विषम ममिधाराव्रतमिदम् ६४

गुप्तरीति का दान, घर आए का सत्कार, पराया हित
साधन करके मौन धारणकरना, दूसरे के किए हुए उप-
कारका सभामें प्रकाश करना, लक्ष्मी का निरभिमान,
और निंदारहित परकथा का संकीर्तन, ये उत्तमोत्तम
गुण सत्पुरुषोंमें स्वभावही से सिद्ध होते हैं, किसीके
सिखाए हुए नहीं होते ॥ ६४ ॥

Who has ever taught the good (1) to conceal their charity from the public, (2) to show due respect and hospitality to their guests, (3) to make no mention of the favours they have done to others, (4) to disclose to the world at large the obligations in which they have been placed by their fellowmen, (5, to feel no sort of pride in their being rich, and (6) to talk respectfully of others ?

PURPORT The aforesaid *Avidhārā* (महिधारा) now is quite natural with the good and virtuous.

Quoted anonymously in the *Sukhāśa* (सुभाषितानि । २८१). and the *Avalayānanda* (कुवलयानन्द)

For "प्रदानं प्रच्छन्नं" cf.—

"Let your charitable gifts be anonymous gifts."

(Alexander Dumas).

For the 2nd line of the stanza, cf.—

"He who has received a kindness should remember it for ever, and he who has conferred it should instantly forget it, if the former would bear the character of a good man, and the latter avoid that of a paltry spirit." (The Oration of Demosthenes upon the crown).

करे श्लाघ्य स्त्यागः शिरसि गुरुपाद प्रणमि
ता, मुखे सत्या वाणी विजयि भुजयोर्वार्यं
मतुलम् । हृदि स्वच्छा वृत्तिः श्रुतमधिगतं
च श्रवणयो, विनाऽप्यैश्वर्येण प्रकृतिमहतां
मण्डनमिदम् ॥ ६५ ॥

स्वाभाविक महत्पुरुषों के हाथ दानसे, मस्तक गुरुच-
रणारविंदोंमें प्रणति करनेसे, मुख सत्यभाषणसे, विजय-
शील भुजबंध असामान्य पराक्रमसे, हृदय शुद्धवृत्तिसे,
और कान शास्त्र श्रवणकरनेसे ऐश्वर्य के बिनाही अत्यंत
शोभाको प्राप्त होते हैं ॥ ६५ ॥

Without any regard to wealth, the hands of the
good are naturally adorned by due charity, the heads
by obedient bow to their elders, the mouths by
speaking out truth, the ears by hearing the Śāstras,
the victorious arms by matchless valour, and their
hearts by good moral character.

Cf.— “हस्तस्य मूर्ध्नि दानं सत्यं कंठस्य मूर्ध्नि ।

श्रोत्रस्य मूर्ध्नि शास्त्रं भूषणे किं प्रयोजनम् ” (सुभाषितरत्न-

भाण्डागारे ५८ । २९९)

सम्पत्सु महतां चित्तं, भवत्युत्पलको मल-
म् । आपत्सु च महाशैल—शिल्पसंघात कर्क-
शम् ॥ ६६ ॥

समृद्धिके समयमें महत्पुरुषों का चित्त कमल के समान
कीमल होजाता है, परंतु आपत्तिकालमें वही चित्त
महान् पर्वत शिलाके समान कठोरपन धारण करले
ताहै ॥ ६६ ॥

In prosperity the heart of the great becomes as
tender as a lotus-flower, whereas in adversity it as-
sumes the adamantine hardness of a mountain slab.

Quoted under *Bhartrihara* (भर्तृहरि) in the *Subhāṣitarāṇi*
(सुभाषितावली), at No 200

Cf—(a) “ सम्पत्तौ कीमलं चित्तं साधो रापदि कर्कशम् ।
मुमुक्षुमार मघी पत्रं तरो स्यात्कठिनं शुचौ ॥ ३७ ॥
(मुमुक्षुदेवस्य दृष्टान्तशतकम्)

(b) ‘ It is the part of a great mind to be temperate in prosperity,
resolute in adversity ’ (Seneca)

For the latter half of the stanza, Cf—

“ पतिते व्यसने दैवादारुणे दारुणात्मनि ।
सर्वमणति वज्रेण धैर्यं हि महतां मनः ॥ ” (अनर्घराघवे)

सन्तप्तायसि संस्थितस्य पयसो नामापि न
जायते, मुक्ताकारतया तदेव नलिनीपत्रस्थि
तं गजते । स्वात्यां सागराशुक्तिमध्यपतितं
तन्मौक्तिकं जायते, प्रायेणाधममध्यमोत्तम-
गुणः संसर्गतो जायते ॥ ६७ ॥

जैसे तपे लोहे पर पड़े वृष्टि के जलका तो नाम निशा-
नभी नहीं रहता और कमलकेपत्र पर पड़ा हुआ वही
जलाबिन्दु मौतीके समान दृष्टि आनेलगताहै और वही
जलाबिन्दु स्वातिनक्षत्र में सागरशुक्तिके मुखमें पड़ने से
साक्षात् ही मोती बनजाताहै वैसे ही अधम मध्यम और
उत्तम गुणभी संसारमें प्रायः संसर्गसेही उत्पन्न होते हैं॥६७॥

A rain-drop if thrown upon a red-hot iron is even deprived of its own existence, whereas if it happens to fall upon the leaf of a lotus plant it soon assumes the appearance of a beautiful pearl, and the same is again turned into a real pearl if it chances to drop into the mouth of a seashell in the auspicious time of the Swāti star. It is therefore to be inferred that the bad, mediocre, and good attributes of a thing are always to be traced to the company it keeps.

The verse stands in the Panchatantra (पंचतन्त्र । १ । २५० ॥), and is quoted from that work by शार्ङ्गधर at No 330

Cf —(a) “पुष्प स्वादिजल सरित्पतितं मुक्तासु मुक्ताजल वर्षर कदली
दलेषु गरले ध्याले स्थले वदमे ।

क्षीर क्षीरनिघी तदम्बुपतित क्षारोदकं सामरे इच्छादानपरोप-

चरकरण पात्रानुसार फलम्” (सुभाषितरत्नभाण्डागारे)

(b) “Would you judge a man ? find out who his friends are”
(Fenelon)

(c) “If I touch my hand to a board there is only a blunt sound, but if I touch it to the key of an instrument there is a musical sound. And the effect produced upon a person by that which he comes in contact depends upon what there is to be touched”
(H W Beecher)

(d) “A man is known by the company he keeps”
(N V Bapat's Beauties of English Literature)

(e) There is a Spanish proverb which says
“Tell me who you live with and I will tell you who you are

यः प्रीणयेत्सुचरितैः पितरं स पुत्रो, यद्भर्तु
रेव हितमिच्छति तत्कलत्रम् । तन्मित्रमाप-
दि सुखे च समक्रियंय, देतत्रयं जगति पुण्य
कृतो लभन्ते ॥ ६८ ॥

अपने सुचारित्रसे पिता को प्रसन्न करे वही पुत्र, भर्तारके
आज्ञावर्ती रहकर उसका हित साधन करे वही स्त्री,
और आपत्तिकाल तथा सुखावसरमें समान वर्ताव करे
वही मित्र समझना चाहिये परंतु इन तीनों का लाभ
संसारमें विरले पुण्यवानोंकोही प्राप्त होता है ॥ ६८ ॥

The name of a son is only deserved by him who
pleases his father by his good actions, that of a wife
by her who is entirely bent on looking after the
welfare of her husband, and that of a friend by him
who is equally sincere in adversity and prosperity,
but the enjoyment of these three gifts (i.e. an obe-
dient son, a loving wife, and a sincere friend) is
only granted to virtuous persons

Quoted anonymously in the *Sulbasūtraval* (सुभाषितवर्णिका) at १०-2979

CL—"स सुहृद्व्यसने स स्यात्सपुत्रो यस्तु भक्तिमान् ।

सभृत्यो यो विधेयः सा भार्या यत्र निवृत्तिः ॥ (पञ्चतन्त्रम् ११।३३७)

For the 2nd line Cf—(a) "जा भक्तिभक्ता धम्मेवचित्ता ।

सा होइगारी धणापिमारी ॥"

(प्राकृतपिड्डलसूत्रे द्वितीयपरिच्छेदे । ३७)

(b) "या सौन्दर्यगुणान्विता पतिरता सा कामिनी कामिनी "

(भवभूतिकृतगुणरत्नम् ११०)

For the 1st line Cf—"कोऽप्य पुत्रेण जातन यो न विशन्न भक्तिमान्"

(पञ्चतन्त्रम् ११।४१)

For the 3rd line Cf—(a) "A friend in need is a friend indeed

(b) "Be the same to your friends in prosperity and adversity

(Periander G T)

एको देवः केशवो वा शिवो वा, ह्येकं मित्रं
भूपति र्वा यति र्वा ॥ एको वासः पत्तने वा
वने वा, ह्येका भार्या सुन्दरी वा दरी वा ॥ ६९ ॥

इस संसारमें मनुष्यकी आराधनाके निमित्त यातो
विष्णु भगवानही हैं और या शिव, मित्रताके अर्थ यातो
राजाही है या यति, निवास के लिये यातो नगरही है
या वन, और विलासके हेतु यातो सुंदर स्त्रीही है और
या पर्वतकी गुफा ॥ ६९ ॥

भाषार्थ

जैसे प्रवृत्ति मार्ग में गमन करनेवालेके इष्टदेव विष्णु,
मित्र राजा, निवास नगर, और स्त्री सुंदररूपवती होती
हैं, वैसेही निवृत्ति मार्ग में गमन करनेवाले के इष्टदेव
शिव, मित्र यति, निवास वन, और भार्या पर्वतकी कंदरा
समझना चाहिये ॥ ७० ॥

A wise man should worship either Vishnu or
Shiva ; make friends with a king or a hermit ; in-
habit a town or a forest ; and seek the company of a
handsome wife or a mountain den

PURPORT A man should either enjoy the
world or give it up altogether In the former case,
he should worship Vishnu, befriend a king, inhabit a
town, and marry a handsome woman ; whereas in
the latter, he should worship Śiva, befriend a hermit
retire to forest, and live in a mountain cave

Cf.—“एको नेता क्षत्रियो वा द्विजोवा एका भार्या वराजा वा प्रियवा ।

एका निवासध्यात्मिकी वा त्रयी वा एकमित्र भूपतिर्वा यतिर्वा ॥”

(सरस्वतीकण्ठाभरणम् । २ परिच्छेद)

Mark that the 4th charana of this verse exactly corresponds with
the 2nd charans of our text

नम्रत्वेनोन्नमन्तः परगुणकथनैः स्वान्गुणा
न्वयापयन्तः, स्वार्थान्सम्पादयन्तो वितत
पृथुतरारम्भयत्नाः परार्थे । क्षान्त्यैवाऽक्षेपरू
क्षाक्षरमुखरमुखान्दुर्मुखान्दूषयन्तः, सन्तः सा-
श्चर्यचर्या जगति बहुमताः कस्य नाभ्यर्च
नीयाः ॥ ७० ॥

नम्रतासे उन्नतहोने वाले, परपुरुषों के गुणानुवादसे
निजगुणकी प्रसिद्धि करने वाले, परहितसाधनमें दत्तचि-
त्तहोकर स्वार्थ संपादन करने वाले, निदायुक्त कुवचन
बोलनेवाले दुष्ट पुरुषों के मुखको अपनी असाधारण
क्षान्तिसे कलकित करने वाले, आश्चर्यजनक आचरणोंसे
विभूषित और जगत्के माननीय सन्तजन किसमनुष्यके
पूजन योग्य नहीं होते ? ॥ ७० ॥

Where are they who do not worship the won-
derful virtues of the good that prove their greatness
by humility, disclose their merits by dwelling at
large upon the qualifications of others, achieve their
ends by helping the undertakings of their fellowmen,
and throw back the blame entirely upon the shoul-
ders of their detracting enemies with a patient heart?

Quoted anonymously in the *Silistara* (मुभापितागलि) at
No. 286

Cf—(a) “सौजन्यामृतसिंघा परहितप्रारम्भयोरव्रता
वाचाला परवर्णने निजगुणालापे च मोतव्रता
आपत्स्वप्यनिदुस्तर्यनिचया सपत्नानुत्तकिनो
माभून्खलुः निर्मलसिंहालातता सज्जना ॥ ”
(मुभापितरत्नभाण्डागारे ७९।२१)

For the first line Cf— गुणा न गृह्यन्ते न निर्गुणैः, प्रयाति दोषान
यदत्र दुजन ' ७ (वीरनादिकास्त चद्रमचरिते १ सर्गे)

For the 2nd line of the stanza Cf— In taking revenge a man is
but even with his enemy but to pass it over he is superior for it
is a prince's part to pardon "



भवन्ति नम्रा स्तरवः फलाद्रमे, नवाम्बुभिः
भूरि विलम्बिनो घनाः । अनुद्धताः सत्पुरुषाः
समृद्धिभिः, स्वभाव एवैष परोपकारिणाम् ॥७१॥

जैसे फल आने के समय वृक्षनीचे की ओर झुकजाते हैं, और वर्षाके जलसे भरे हुए नवीन मेघभी पृथ्वीपर झूमने लगते हैं वैसे ही सत्पुरुषभी समृद्धि के समय नम्रताही प्रगट करते हैं। इससे प्रत्यक्ष है कि नम्रता धारण करना परोपकारी जनों का स्वाभाविक लक्षण है ॥७१॥

As trees bend downwards at fruiting season, and new clouds lower to earth when carrying rain, so good men, instead of being proud of their affluence, naturally become meek and humble in prosperity. Humility is quite natural with the Lenevolent.

"The identical stanza occurs in the *Sakuntalā* (शकुन्तला)"
(K T Telang)

Cf—(a) "अप्यनागर्जिता. स्वेन फलमारेण सनताः ।

अर्भकैरपि गृह्यन्ते साधुसतानशाखिनः ॥ २ ॥"

(वेङ्कटनायकसुभाषितनीरी)

(b) फलसपत्तीअ समोणाआई नुद्धई फलविपत्तीए ।

(ल्य) (यतानि) (नि) (ल्य)

द्विअमाइ सुपुरिसाण महातरूण व सिहराई ॥ ८२ ॥

(हृदयानि) (रुषाणी) (णा मित्र) (क्षिप्रराणि)

(सातवाहनस्य गायामस्तशती ३ शतकम्)

श्रोत्रं श्रुतेनैव न कुण्डलेन, दानेन पाणिर्न तु
कंकणेन । विभाति कायः करुणापराणां,
परोपकारैर्न तु चन्दनेन ॥ ७२ ॥

करुणापरायण सत्पुरुषोंके कानोंकी शोभा शास्त्र
श्रवण करने से होती है कुंडल धारण करनेसे नहीं होती,
हाथोंकी शोभा दान देनेसे होती है कंकन पहननेसे नहीं
होती, और इसही प्रकार उनके देहकी शोभाभी परोप-
कारकरने से होती है चंदनादि के लेपकरनेसे नहीं
होती ॥ ७२ ॥

The body of those who are bent on sympathis-
ing with the misery of others is rendered beautiful
by the performance of good to others and not by the
application of sandal powder; the ears by hearing
the Śastras and not by the wearing of rings; and
the hands by giving in charity to the needy and not
by adorning them with a pair of bracelets.

Cf — “ परोपकाराय फलन्ति वृक्षाः

परोपकाराय वहन्ति नद्यः ।

परोपकाराय दुहन्ति गवः

परोपकारार्थमिदं शरीरम् ”

(सुभाषितरत्नभाण्डगारः १०६।११)

पापा निवारयति योजयते हिताय, गुह्यानि
गूहति गुणान्प्रकटी करोति । आपद्रुतं च
न जहाति ददाति काले, सन्मित्रलक्षणमिदं
प्रवदन्ति सन्तः ॥ ७३ ॥

अपने मित्र को पाप कर्मसे बचाना, उसके हितयुक्त
काममें नियुक्तकरना, उसकी गुह्य बातों (अवगुणों) को
गुप्त रखना, उसके गुणों को प्रगट करना और आपत्ति
काल में उसका परित्याग न करके यथोचित सहाय देना,
ये सब सत्पुरुषों के कहे हुए सन्मित्र के लक्षण हैं ॥ ७३॥

To keep off sin, to direct towards good, to con-
ceal weaknesses, to proclaim merits, to help in adver-
sity, and to give pecuniary assistance when neces-
sary are the characteristic marks of a true and sin-
cere friend as mentioned by the wise

The stanza is also found in some copies of the
Hitōpadēśa (हितोपदेश)

Cf —(a) “दूरी करोति कुमाति विमली करोति
चेत शिरतन मघ सुलुकी करोति ।
भूतेषु किंच कर्षणा बहुलीकरोति
सगः सत” “इमुन मद्गल मातनोति” (रसगद्गावरे)

(b)—“Of all felicities the most charming is that of firm and
gentle friendship It sweetens all our cares, dispels our sorrows, and
counsels us in all extremities ” (Seneca.)

(c)—“To assist a fallen friend is instinctive with noble natures. ”
(Beattie)

पद्माकरं दिनकरो विकची करोति, चन्द्रो
विकाशयति कैरवचक्रवालम् । नाभ्यर्थितो
जलधरोऽपि जलं ददाति, सन्तः स्वयं परहितेषु
कृताभियोगाः ॥ ७४ ॥

जैसे सूर्य कमल को खिलाता है, चंद्रमा कुमुद समूह
को विकसित करता है और बिनायाचना किए ही मेघ-
पृथ्वीपर जल की वर्षा करते हैं वैसे ही सन्तजन भी परो-
पकार करने के लिए स्वयमेव कटिबद्ध रहते हैं ॥ ७४ ॥

As the sun expands the petals of the lotus flowers, the moon blossoms the night lilies, and the rain cloud waters the whole world, all out of their own free will, so good men naturally help the interests of others without the slightest request being ever made to their liberal hearts.

Cf.—(a) ‘As the sun does not wait for prayers and incantations to be induced to rise, but immediately shines, and is saluted by all so do you also not wait for clappings of hands and shout and praise to be induced to do good but be a doer of good voluntarily and you will be beloved as much as the sun.’ (Epictetus)

(b) “सत्पूषः खलु दितावरणैरमदमानन्दयन्त्रिलोक मनुक्त एवा
आराधितः कस्य केन करै रुदरे-रिन्दु त्रिकाशयति
कैरणिक्कुलानि । ७३ ।” (भाषिणीभिलासे अन्योत्तमुद्रासे)

एके सत्पुरुषाः परार्थघटकाः स्वार्थं परित्य-
ज्य ये, सामान्यास्तु परार्थं मुद्यमभृतः स्वा-
र्थाविरोधेन ये । तेऽभी मानुपराक्षसाः पर-
हितं स्वार्थाय विघ्नन्ति ये, ये निघ्नन्ति निर-
र्थकं परहितं तेके न जानीमहे ॥ ७५ ॥

जो मनुष्य स्वार्थका परित्याग करके परहित करते हैं वह निस्संदेह सत्पुरुष हैं, जो स्वार्थ की हानि न होने पर ही परोपकार कर सकते हैं वह साधारण पुरुष हैं और जो स्वार्थ के निमित्त परहित में विघ्न डालते हैं वह मनुष्यरूपी राक्षस हैं । परंतु जो मनुष्य निरर्थक ही पर-
हित में हानि पहुँचाते हैं उनकी गणना किस भेग में होना चाहिए सो हम नहीं कह सकते ॥ ७५ ॥

Virtuous persons sacrifice their own interests for the good of others, whereas ordinary men are inclined to benevolent acts when they do not clash their personal good. Wicked persons (literally human demons) ruin the prospects of others in the hope of self-interest, but what are they who trouble others without any advantage to themselves is not known to me

Quoted under (भर्तृहरे) in the (शार्ङ्गधरपद्धति) at No. 465

Cf—(a) To do an ill action is base to do a good one which involves you in no danger is nothing more than common but it is the property of a truly good man to do great and good things though he risks every thing by it (Mauris us)

(b) “सो जग जगमउ सो गुणमन्तउ जे कर परउजकार हसन्तउ ।
जो, पुत्र, परउजकार विरहउ तालु गणनि, विष्णु, पदउ अरु १, १९९, १” (महा-
तर्पणलम्बे २ पच्छेदे)

(c) “परार्थप्रतिपन्नहि नेक्षते स्वार्थं मुत्तमा । १२ ।” (कयासारे-
त्सागरे पचलबके २ तरये)

(d) “Self-sacrifice for the sake of others = always divine”
(Pomponius)

क्षीरेणात्मगतोदकाय हि गुणा दत्ताः पुरातेऽ
खिलाः, क्षीरे ताप मवेक्ष्य तेन पयसा स्वात्मा
कृशानौ हुतः । गन्तुं पावक मुन्मन स्तदभव
द्वद्वा तु मित्रापदं, युक्तं तेन जलेन शाम्यति
सतां मैत्री पुनस्त्वीदृशी ॥ ७६ ॥

पानी के दुग्धमें मिलते ही दुग्ध ने अपने सब गुण
पानी को दे दिये । इस ही हेतु दुग्ध का संताप देख
कर पानी भी अपनी आत्मा को अभिमें हवन करने लगा ॥
निज मित्र जलकी यह विपत्ति देख दुग्ध मनमलीन
हुवा और अभि में पड़कर आत्मनाश करने लगा । इस
उफनते हुए दुग्धकी फिर उसही जलके प्रोक्षण से शान्ति
हुई । सख्पुरुषों की मित्रता ऐसी ही होती है ॥ ७६ ॥

When water was mixed with milk, the latter
gave all its qualities to it. Consequently when
water saw the distress of milk it began to burn itself.
The sight of its friend's calamity much agitated milk
and it went out of the pot to destroy itself on the
burning ember. At this stage water came to its help
and the milk soon became calm and cool. The fri-
endship of the good is just like it.

For the general drift of the stanza, compare the noble lines of
Dryden

I had a friend that lov'd me,
I was his soul, he liv'd not but in me;
We were so close within each other's breast,
The rivets were not found that join'd us fast
That does not reach us yet we were so mix'd,
As meeting streams both to ourselves were lost
We were one mass, we could not give or take,
But from the same for he was I, I He "

(John Dryden)

इतः स्वपिति केशवःकुलमित स्तदीय द्विपा-
मितश्च शरणार्थिनः शिखरिणां गणाः शरते ।
इतोऽपि वडवानलः सहसमस्त संवर्तकै-
रहो विततमूर्जितं भरसहं च सिन्धोर्वपुः॥७७॥

अहो ! समुद्रकी सहनशीलता और दृढ़ताभी कैसी
आश्चर्यजनक और विचित्र है कि जिसके अन्तर्गत
एक स्थानमें शेषशायी विष्णु भगवान् शयन करते हैं
और दूसरे में उनके शत्रुगण दानवों का परिवार
वर्तमान है । यहाँपर इंद्रवज्रसे पक्षवृद्धन होनेके भयसे
शरणआए हुए पर्वत शयन करतेहैं और वहाँ पर प्रलयो-
त्पादक अमिसमूह के सहित वडवानल विद्यमानहै ७७

भावार्थ

महाजन सबके आश्रयभूत होतेहैं ।

The vastness, strength, and power of endurance
of the ocean are truly wonderful as evidenced
by the following fact Here in one place, sleeps into its
bosom the god *Keshava*, and there in another are seen
the entire family of the demons, the hereditary enemies
of His race, here under its hospitable roof are lying
the refugee mountains who have sought its shelter
from the fear of Indra's thunderbolt, and there again
we find the *Badaricâ* fire together with *Sambartaka*
the fires of universal destruction

PURPORT

The great and good shelter all

Quoted under Bhāṭṭarī (भट्टहरी) in the *Barnagadīaropaddhāṭi*
(शाङ्गधरपद्धति १ १०३) and anonymously in the *Sabhasāṭarāṭi*
(सुभाषितावलि १ ८८६) The verse is also found in the सरस्वतीकटा-
मरण (चतुर्थपरिच्छेद)

CE—“मैत्राकादिभिर्मादिभिर्मघात सप्तस्य यत्रास्यते
चन्द्रार्चिर्भगवानुदीति च यतो यत्रास्तम्भ्येति च ।
इति कापि मिलीय यस्य जगता कुक्ष्येवदेशे पति-
र्गम्भीर्याश्रयस्य कस्तुल्यितु वारानिषेर्हति ” (सुभाषितावलि.)

तृष्णां छिन्धि भजक्षमां जहि मदं पापेरति
 मा कृथाः, सत्यं ब्रूह्यनुयाहि साधुपदवीं सेवस्व
 विद्वज्जनान् । मान्यान्मानय विद्विषोऽप्यनु-
 नय प्रच्छादय स्वान्गुणा, कीर्तिं पालय
 दुःखिते कुरु दया मेतत्सतां लक्षणम् ॥ ७८ ॥

तृष्णाका छेदन कर, क्षमा का अवलंबनकर, अभिमान
 का त्यागकर, पापकर्ममें प्रीति मतरख, सत्यका भाषण
 कर, साधुजनों का अनुसरण कर, पंडितों की सेवाकर,
 मान्यजनों का समादर कर, शत्रुगणों कोभी प्रसन्न कर
 निजगुणों की प्रशस्ति मतकर, सुयशका पालनकर और
 दीन दुःखित मनुष्यों पर दयाकर । ये सब सत्पुरुषोंके
 लक्षण हैं ॥ ७८ ॥

To curtail the desires, to be forgiving to the fault-
 y, to give up conceit, to dislike crime, to tell the
 truth, to walk on the right path, to serve the learned,
 to respect the honourable, to please even the
 enemies, to conceal one's merits, to be careful of fame,
 and to sympathise with the miserable, are the charac-
 teristic qualities of the good.

Cf.—साधु वही जिनके क्षमा, दया कीर्ति सब प्रीति-न

मान पाप तृष्णा रहित, विद्वारसिक मुनीति ॥

(शसिक कवि)

मनासि वचसि काये पुण्यपीयूष-पूर्णं त्रिभुवन
मुपकारश्रेणिभिः पूरयन्तः । परगुणपरमाणू
न्पर्वतीकृत्य नित्यं, निजहृदि विकसन्तः
सन्ति सन्तः कियन्तः ॥ ७९ ॥

मनसे वचनसे और कायासे सदा अमृतवर्षाकरनेवाले,
लगातारउपकारसे त्रिभुवनको पूर्णकरनेवाले, और पर-
माणु मात्र दूसरे के गुणों को पर्वताकार विस्तृतमानकर
शुद्धान्तःकरणसे प्रफुल्लित होनेवाले संत जन इस संसार
में बिरले ही होते हैं ॥ ७९ ॥

There are only a few of such good persons as
being full of the nectar of virtue can be equally candid
in their hearts, word, and deeds, can please the
three worlds by doing incessant good to others,
and can by extolling a particle of meritorious quali-
fications in their fellowmen, feel a consummate
amount of happiness in their heart of hearts

cf (a) “ वदनं मल्लदत्तदनं रुदः हृदयं सुवासुचो वाच ।

करः परोत्कर्ष देवां केषां न ते वद्या ” (सुभाषितरत्नभाण्डागार
७१ । १०)

(b) “ भुवनान्मुपकाराणां श्रेणिभिः प्रीनयन्ति ते ” २८ (श्रीकृष्ण कवे
मन्दारमन्दवम्भू)

(c) “ यदाचित्तं तथा वाचो यदा वाचस्तथा श्रिया ।

चित्ते वाचि श्रिया च साधुनामेकरूपता ” (सुभाषितरत्नभा-
ण्डागार ६९ । ३७)

किं तेन हेम गिरिणा रजताद्रिणा वा, यत्राश्रि-
ताश्च तरवस्तरवस्त एव । मन्यामहे मलय
मेव यदाश्रयेण, कङ्कोलनिम्बकुटजान्यपि
चन्दनानि ॥ ८० ॥

सुमेरु के सुवर्ण रूप और कैलासके रजतमय होनेसे संसार को किसी प्रकारका लाभ नहीं, क्योंकि इनके ऊपर उगने वाले वृक्ष अन्यान्यवृक्षों के समानही बने रहते हैं। हमारी समझमें तो मलयाचलही धन्य है कि जिसके आश्रयसे कङ्कोल निम्ब (नीम) और कुटज जैसे कटुवृक्षभी चन्दनतर होजाते हैं ॥ ८० ॥

What advantage is there in the existence of either the *Sumera* (the golden mountain) or the *Lailā-a* (the silver mountain) if trees growing on them are in no way superior to their classes found all over the earth ? We, therefore, esteem the *Malaya* to be the best mountain in the world because it has the power and goodness to change even the bitterest trees of *Kunkola*, *Neem*, and *Kutaja* into those of the fragrant sandal

This stanza which is quoted anonymously in the *Sarnoodhara* (शार्ङ्गधरपद्धति । १०६७) and the *Samadisthiti* (सुमाधित्त-
वर्णन । १००६) forms the 12th stanza of *Iti alhatte's Vyākhyāna* (वेतालमट्ट वृत्तनीति प्रदीप)

cf (a) " आत्मार्थं जीवतो वैस्मिन्केन जीवति मानस ।

पर परोपकारार्थं यो जीवति स जीवति " (सुमाधितरत्नभाण्डागार १०८१६)

(b) " रागिणि नलिने लक्ष्मीं दिशसो निदधाति दिनकरमभयम् ।

अनपेक्षितगुणदोष परोपकारं सता व्यसनम् " (हर्षचरितस्य पञ्चमोऽध्याये)

(c) श्रीछण्डाचलगण्डशैलशिखरप्रान्ताटवीसंस्थिता

पाटीपानिमयानि शास्त्रलिखितानि सारभूमौ हृत् १४ " (मधुसूदनक
वेन्द्यापदेशशतके)

(d) Also the 48th stanza of the *Annyapadeśatataka*

रत्नेर्महार्द्धं स्तुतुषु न देवा, न भोजिरे भीमवि-
पेण भीतिम् । सुधां विना न प्रययुर्विरामं,
न निश्चितार्था द्विरमन्ति धीराः ॥ ८१ ॥

समुद्र मथन करने के समय देवता नानाप्रकारके अमू-
ल्यरत्नोंका लाभ होजाने से संतुष्ट न हुए और न वे तक्षक
की भयानक विषज्वालासे ही भयभीत हुए परंतु जब
तक इनकी अमृतकी प्राप्ति नहुई तब तक आविचल परि-
श्रम करते रहे और उन्होंने कुछभी विश्राम नालिया ।
इसही प्रकार धैर्यवान् मनुष्यभी अपने विचारे हुए कार्यको
संपूर्ण किए बिना कदापि नहीं रहते ॥ ८१ ॥

At the time of churning the curd ocean the
celestial beings were not satisfied merely with the pos-
session of the precious jewels, but they continued in
their difficult task without entertaining the least
fear from the deadly poison of Bhasuki till they obtain-
ed the desired nectar. Resolute persons can never
stop from their undertakings till they achieve their
desired ends.

For the point of the stanza cf—

- (1) " आरब्धे ह्यसमाप्ते काये क्षिपिलीभमन्तिकि सुधिय ११५ "
(कयासरित्सागरेऽशाङ्कवतीलब्धे १५ तरंगे)
(2) " आसिद्धार्या निर्वर्जते नाहि क्षिपि कृत्तोजमा " ११५ (जया, त
सा चतुर्दशिका लब्धे ३ तरंगे)
(3) आरब्धा ह्यसमाप्तेव कि धीरै स्तज्यते त्रिया १ २३४ "
(कयास सा नरवाहनदत्तजननलब्धे २ तरंगे)

क्वचिद्धूमौ शायी क्वचिदपि च पर्यैकशयनः,
क्वचिच्छाकाहारी क्वचिदपि च शाल्योदन
रुचिः । क्वचित्कन्थाधारी क्वचिदपि च दिव्या
म्बरधरो, मनस्वी कायार्थी न गणयति दुःखं
न च सुखम् ॥ ८२ ॥

निजकार्यके सिद्ध करनेमें कटिबद्ध हुए मनुष्य कभी
तो भूमिशयन और कभी पर्यङ्कशयन, कभी शाक
पातको आहार और कभी दालभातका उत्तम भोजन,
कभी फटी पुरानी कंथा और कभी सुंदरसुंदर वस्त्र
अंगीकार करते हुए दुःख और सुख की ओर तनिकभी
ध्यान नहीं देते ॥ ८२ ॥

Sleeping sometimes on the bare earth and some-
times on a luxurious sofa, sometimes living on the
poor vegetables and sometimes feasting on the delici-
ous table of rice and other dainties, sometimes cover-
ing the body with worn out rags and sometimes adorn-
ing it with a costly apparel, a wise and strong mind-
ed man pays but little heed to the miseries and plea-
sures of the world when he is bent on accomplishing
his heart's end

Quoted anonymously in the *Bṛhadāraṇyaka* (सुभाषितावलि)
at No 2940

Cf—(a) “ त्रिविधमोऽमृदीपवाम्नोऽसौ सङ्गच्छति सर्वे वृत्तिः ।
नीचैरनीचै रतिनीचनीचैः सर्वै र्नाथैः फलमेव साध्यम् ” ५
(घटकर्पूरस्य नीतिशारे)

(b) “अपमानं पुरस्कृत्य मानं हृत्वा च पृष्ठतः ।
स्वकार्यं साधये धीमान् कर्षिर्धनं हि मूर्खता ”
(सुभाषितरत्नभाण्डागारे २५८ । ३०८)

The verse 4099 as given below is ascribed to मर्तहिरि in the
शार्ङ्गधरपद्धति.

“क्वचित्कन्थाधारी क्वचिदपि च दिव्याम्बरधरः ।
क्वचिद्धूमौ शायी क्वचिदपि च पर्यैक शयनः ।
क्वचिच्छाकाहारी क्वचिदपि च मिष्टान्नरुचि-
र्महात्मा योगज्ञो न गणयति दुःखं न च सुखम् ॥”

ऐश्वर्यस्य विभूषणं सुजनता शौर्यस्य वाक्सं
यमो, ज्ञानस्योपशमः श्रुतस्य विनयो वित्तस्य
पात्रेव्ययः । अक्रोधस्तपसः क्षमा प्रभवितु-
र्धर्मस्य निर्व्याजता, सर्वेषामपि सर्वकारण-
मिदं शीलं परं भूषणम् ॥ ८३ ॥

ऐश्वर्यका आभूषण सुजनता, सुरवीरताका वाक्सं-
यम, ज्ञानका शांति भाव, शास्त्रका विनय, धनका
पात्र दान, तपका भूषण क्रोधका नहोना, सामर्थ्यवानका
क्षमा, और धर्मका भूषण निष्कापट्य है । परंतु सुशील
सब मनुष्यों के लिए समस्त आभरणों का मूलकारण
और उत्तमोत्तम आभूषण है ॥ ८३ ॥

The value of prosperity is much increased by
gentlemanliness, that of personal valour by proper
control of speech, that of knowledge by calmness, that
of learning by humility, that of wealth by due cha-
rity, that of religious devotion by calmness (lit ab-
sence of anger), that of power by forgiveness, and
that of virtue by candour and sincerity of heart,
but good conduct is the best ornament for all, because
it heightens the worth of all the afore said merits

Quoted anonymously in the *Sulārasāra* (सुभाषितारवलि) at १० 30-4

It also stands in the *Sūtarāla* (सुनारवलि ११)

Cf—(a) “यद्ये हि सत्य परम विभूषणं गजाङ्गनाया वृशता कटोरेण वा ।

द्विजस्य विधैरपुन स्तथा क्षमाशील हि सर्वस्य नरस्य भूषणम् ॥”

(सुभाषितरत्नमंडागार)

(b) “ किं भूषणं भूषणमस्ति शीलम् ८”

(शकटाचार्यकृतप्रश्नोत्तरमालायाम्)

निन्दन्तु नीतिनिपुणा यदि वा स्तुवन्तु,
लक्ष्मीः समाविशतु गच्छतु वा यथेष्टम् ।
अद्यैव वा मरणमस्तु युगान्तरेवा, न्याय्या
त्पथः प्रविचलन्ति पदं न धीराः ॥ ८४ ॥

नीतिधुरंधर मनुष्य चाहे निंदा करें चाहे स्तुति, लक्ष्मी
आवे अथवा जाय, मृत्यु चाहे आजही होजाय या युगा
न्तर में हो, कैर्यवान् मनुष्य न्यायमार्गसे इधर उधर एक
पदभी कदापि नहीं होसकते ॥ ८४ ॥

No matter, whether the wise (or the moralists
and politicians) may hate or praise, the goddess of
wealth may come or go as she pleases, and death
may happen either today or as far off as in remote
ages, the good, intelligent and re-solute persons can
never deviate a step from the path of right they have
chosen for themselves.

Quoted under *Bhārtṛhari* (भर्तृहरि) in the *Śārngadhara-paddhati*
(शार्ङ्गधरपद्धति । २२५), and anonymously in the *Sulhāśāstrāli*
(सुभाषितारलि । २७८).

Cf (a)—“चलन्ति गिरयः काम युगान्तपवनाहताः ।

शुच्येऽपि न चलत्येव धीराणां निश्चलं मनः ॥ ”

(सुभाषितरत्नभांडागारः ११२ । २)

(b)—“त्यजन्त्युत्तमसत्त्वा हि प्रागानपि न सत्यम् ” ४२

(फयासरित्सागरे शशाङ्कवतौलबके २५ तरंगे)

(c)—“अपि स्फुटति विन्यद्दौ वाति वा प्रत्यनिले ।

शुश्राखानुगो मार्गः परित्याज्यो न धीमता ” (योगवासिष्ठे).

भग्राशस्य करण्डपीडिततनोर्लानेन्द्रियस्य
धुधा, कृत्वाऽसुखिवरं स्वयं निपतितो नक्तं
मुखे भोगिनः । तृप्तस्तत्पिशितेन सत्वरम-
सौ तेनेव यातः पथा, लोकाः पश्यत देव मेवहि
नृणां वृद्धौ क्षये कारणम् ॥ ८५ ॥

जीवन से निराश, पिटारे में बंद हुआ और शिथिल
शरीरवाला सर्प जब धुधासे अत्यंत व्याकुल हो रहा था
तब रात्रिके समय एक चूहा (मूषक) किसी खाद्य-
पदार्थ की आशंका से पिटारी छेद करके उसके भीतर
गया और जातेही उस सर्पका ग्रास बना कि जिसकी
धुधा निवृत्त हुई और वह उसही मार्गसे शीघ्र बाहिर
निकल कर स्वतंत्र भी होगया । इसलिए हेमनुज्यो !
तुमको उचित है कि अपनी वृद्धि और क्षयका कारण
एकमात्र देवही को समझते रहो ॥ ८५ ॥

One night a mouse cut out a hole into a bam-
boo basket, and thus entering into its interior,
it became the morsel of a hungry serpent that
had long been imprisoned there, and consequent-
ly deprived of all power and hope of further life ;
but having appeased its hunger by the flesh of
the mouse God had sent it, it now came out of its
prison by the same path and became a free creature
Here you see that fate and fate alone is the real cause
of good and evil to all men

Quoted anonymously in the *Subhāṣitaravali* (सुभाषितावलि),

at No 3143.

(८१ — ' अमदभद वा विधिलिखितमुन्मूलयति क.') (क्या सचित्तगरे)

In the *Bhartriharsamuccaya* (भर्तृहरिनिर्देश) the hero (१ = भर्तृहरि)
is made to say ' मयितव्यता भगवतो वस्तुमियमपि वापि ।

घटयितु मयविघटयितु प्रभवति पुरुषस्य कोदोष ' "

(भर्तृहरिनिर्देशम्)

आलस्यं हि मनुष्याणां, शरीरस्थो महा
त्रिपुः । नास्त्युद्यमसमो बन्धुः, कुर्वाणो नाव-
सीदति ॥ ८६ ॥

आलस्य, मनुष्योंके शरीरमें बैठा हुआ बड़ा भारी
शत्रु है और उद्यम उनका हितसाधन करने वाला असा-
मान्य बंधु है । उद्यमकरके कभी पछताना नहीं पड़ता ८६

भाषार्थ

आलस्य अत्यन्त हानिकारक और उद्यम सर्वोत्तम
सहायक है ॥

There can be no shadow of doubt that idleness
is the greatest enemy of mankind sitting within
their own bodies Industry is man's matchless friend,
no one can ever have the least cause for repent-
ance and misery by being active or industrious

PURPORT.

To be idle is to be one's own enemy but to be
active is equivalent to the possession of the best of
friends

For the point of the stanza compare the well known English
proverb—

"God helps those who help themselves"

Though at first sight this will not appear an exact parallel to
the text, yet a little reflection will convince a thoughtful reader
of the precise similarity of the powerful thought of the above adage
which lays it down that to be active is to secure the help of God, the
best of friends.

छिन्नोऽपि रोहति तरुः, क्षीणोऽप्युपचीयते
पुनश्चन्द्रः । इति विमृशन्तः सन्तः, सन्तप्य
न्ते न ते विषदा ॥ ८७ ॥

कटा हुआ वृक्ष फिरभी हराभरा होजाता है और
क्षीण हुआ कलाहर्न चंद्रमाभी फिर वृद्धिको प्राप्तहोताहै।
यह विचार करके सत्पुरुष अपनी विपत्तिसे दुःखित नहीं
होते ॥ ८७ ॥

When beset with difficulties the virtuous can
pass them over with great patience without the least
disturbance in their hearts, because, they are consci-
ous of the fact that a plant by being pruned is sure
to grow up again with renewed vigour, and the cres-
cent moon is certain to develop into her full splend-
our and glory

Cf—(a) " We must not despair in sorrow because it is only a
prediction and an assurance that brighter days await us "

(Reynolds' Loves of the Harem Vol II)

(b) " आपत्तु च न मुह्यन्ति नरा वष्टितपुद्गल " (विदुषोक्ति)

(c) " What jars the thoughtless world to-day

And drapes the land tomorrow

May be Gods' own paternal way

Of blessing all tomorrow " (Whittier)

नेता यस्य बृहस्पतिः प्रहरणं वज्रं सुराः सैनिकाः, स्वर्गोदुर्गं मनुग्रहः किल हरे रैरावतो वारणः । इत्यैश्वर्यवलान्वितोऽपि बलभिद्रुग्नः परैः संगरे, तद्युक्तं ननु दैवमेव शरणं धिग्धिग्वृथा पौरुषम् ॥ ८८ ॥

बृहस्पति के समान गुरु (मंत्री), वज्रके समान आयुध, देवताओं के समान योद्धा, स्वर्ग के समान दुर्ग, विष्णु के समान अनुग्राहक, और ऐरावत के समान जिसके वाहन है वह अनुपम ऐश्वर्य का स्वामी इंद्रभी जब संग्राम में शत्रुओं से पराजित हो चुका है तो मनुष्यों का वृथा पौरुष तो सर्वथा धिक्कारयुक्त है । इस दशामें देवही सबका शरण है ॥ ८८ ॥

When we see that Indra, the lord of gods and the special favourite of Hari, who was so fortunate as to have Mercury for his prime minister (lit. leader), lightning for his weapon, the celestial beings for his army, the heavens for his citadel, and *Airāvat* for his elephant, was even defeated in battle by his enemies, the demons, it is proper for us to have full reliance on Fate, and relinquish the fruitless trust in our individual effort.

This stanza which is, according to Dr. Peterson and Pandit Durga Prasad, also found in the *Itihasāśīlāśāstram* (आत्मानुशासनकाव्य) is quoted anonymously in the *Saṁskṛtaśāstrāṅga*, at No. 3151.

(f) (a)—“पाण्डवसहि जन्म करीजे सपथ अजिय धम्मक दीजे ।

सा उ जुहिहिर सकट पावा देयक लेखिय केण मिटाया १०२

(माहृत्तर्पिगलसूत्रे २ परिच्छेदे)

(b)—When we reckon without Providence, we often have to reckon twice. We should trust every thing to Providence.

(Madame De Senigne)

कर्मायत्तं फलं पुंसां, बुद्धिः कर्मानुसारिणी ।
तथा ऽपि सुधिया भाव्यं, सुविचार्यैव
कुर्वता ॥ ८९ ॥

यद्यपि यह सत्य है कि मनुष्य जैसा कर्म करता है
वैसाही फलपाताहै और मनुष्यों की बुद्धि भी उत्तमा-
धम कर्मानुसारही उत्तमाधम होतीहै तथापि भूतिमानों
को उचितहै कि जो कार्य करें वह पूर्ण विचारके साथही
करें ॥ ८९ ॥

Although the result of his actions is in accord-
ance with his *Karma* or previous destiny, and the
circuit of his intelligence is also defined by same, a
wise man should still undertake to do a thing after
careful consideration

For the first *charana* of the stanza ८९—

‘इह वा पूर्वभवे वा स्वकर्मणैर्जातं फलं यद्यत् ।

शुभमशुभं वा तत्तद्भोगोऽप्यपार्थितो भवति ॥ ८९ ॥” (प्रबोधसुधाकरे)

For the point of the stanza, ८९—

“सिक्त कार्यं भलं होय लघु, चाहे होय महान् ।

पण्डित पूर्ण विचार कर, करत सदा धीमान् ॥” (एतिका पवि)

खल्वाटो दिवसेश्वरस्य किरणैः सन्तापितो
मस्तके, वाञ्छन्देशमनातपं विधिवशात्ताल-
स्य मूलंगतः । तत्राप्यस्य महाफलेन पतता
भग्नं सशब्दं शिरः, प्रायो गच्छति यत्रभाग्य
रहितस्तत्रैव यान्त्यापदः ॥ ९० ॥

सूर्य की किरणोंसे पीड़ित होकर एक खल्वाट (गंजे सरका मनुष्य) सूर्यके आतपसे रहित शीतल स्थान को ढूँढ़ता २ दैवयोगसे एक तालवृक्षके नीचे जा निकला, परंतु वहां परभी उसके भाग्य में सुख नथा, क्योंकि उसके यहाँ पहुँचते ही एकतालफल जोरके साथ उसके मस्तकपर गिरा किजिससे उसका शिर फट गया । इससे प्रत्यक्ष है कि भाग्यहीन मनुष्य जहाँ जाताहै विपत्तिभी प्रायः उसके साथसाथही गमन कियाकरती है ॥ ९० ॥

A baldheaded person being once pained with the scorching rays of the sun betook himself to the foot of a palmyra tree, but unfortunately when he reached its cool shade a big cocoanut fell with a tremendous noise upon him, and thus broke his pate. It is, therefore, generally true that the feet of the unlucky are always dogged by misfortunes.

Quoted under *Bhartrihara* (भर्तृहरि) in the *Bārngadharapadhati* (शार्ङ्गधरपद्धति । २४३७) and under *Darśan Devāditya* (दिव्यदेवा-दित्य) in the *Subhāshitāvali* (सुभाषितावलि), at No 3141

गजभुजङ्गमयो रपि बन्धनं, शशिदिवाकरयो
ग्रहपीडनम् । मतिमतां च विलोक्य दरिद्रतां,
विधि रहो बलवानिति मे मतिः ॥ ९१ ॥

हाथी और सर्पका बंधन, चंद्र और सूर्य का ग्रहण,
और मतिमानों का दारिद्र्य देखकर मेरी यह संमति
है कि विधाताकी गतिही सब बातोंमें प्रबल है ॥ ९१ ॥

Seeing the eclipses of the sun and the moon, the
capture of elephants and snakes, and the poverty of
the wise, I am led to think that the power of fate is
always supreme.

Quoted anonymously in the *Sukhāśatāra* (3195) and the
Śrīmadbhāgavatāra (145) It forms the 4th śloka of *Ītālabhāta* &
Nityapradīpa (वेतालमदृक्तनीतिप्रदीप) The stanza is also found in the
Panchakūtra (पञ्चकूट २११५) and the *Hitopadeśa* 1 33 (हितोपदेश १-३८

८१—(५) जातः सूर्यकुले पिता दशरथः क्षोणीभुजामग्रणी
सीता सत्यपरायणा प्रणयिणी यस्यानुजो लक्ष्मणः ।
दोर्दण्डेन समो न चास्ति भुवने प्रत्यक्षविष्णुः स्वयं
रामो येन विदम्बितोऽपि विधिना चान्ये परे का कथा १०”
(हलायुधस्य धर्मनिवेदके)

(८) “अपश्यन्माविनो भावा भवन्ति महता भापि ।
नम्रत नालकंठस्य महाहिंस्यन हरेः”

(सुभाषितसंग्रहभाण्डागारे १३६ । २८)

सृजति तावदशेषगुणाकरं, पुरुष रत्न मलङ्क-
रणं भुवः। तदपि तत्क्षणभङ्गि करोति चे, दहह
कष्टमपण्डितता विधेः ॥ ९२ ॥

बड़े खेदका विषय है कि सारे गुणोंकी खान और पृथ्वी
को शोभा देनेवाले मनुष्यरत्नकी रचना करके भी विधाता
उसकी देहको क्षणभंगुर बना देता है, इससे निस्संदेह
विधाता की मूर्खताही प्रतीत होती है ॥ ९२ ॥

The ignorance of Bidhi, the Creator, is truly
pitiable ; for having created man, the storehouse of
all merits and the ornament of the whole terrestrial
globe he sadly errs in making his life the most
transitory of all.

Quoted anonymously in the *Śringadhara-paddhati* (शार्ङ्गधरपद्धति
१४०००) and under *Phalguhaṣṭam* (फलगुहस्तिनी) in the *Sukhāṣṭai*
raṭi (सुभाषितावलि) at No 3126

Cf — “भूमूषण नररत्नकी, रचना कर पुनि भूल ।

वाहि देह भंगुर करत, विधि मूर्खता मूल ” (रसिक कवि).

पत्रं नैव यदा करीरविटपे दोषो वसन्तस्य किं,
नोलूकोऽप्यवलोकते यदि दिवा सूर्यस्य किं
दूषणम्॥धारा नैव पतन्ति चातकमुखे मेघस्य
किं दूषणं, यत्पूर्वं विधिना ललाटलिखितं
तन्मार्जितुं कः क्षमः ॥ ९३ ॥

यदि करीर (कैर) के वृक्ष के पत्र नहीं आते तो इसमें वसन्तका क्या दूषण है ? यदि उलूकको दिनमें नहीं दीखता तो सूर्य नारायणका क्या दोष है ? और यदि चातकके मुखमें जलधारा नहीं गिरती तो इसमें मेघका क्या अपराध है ? इन बातोंसे प्रत्यक्ष है कि विधाता ने जो कुछ ललाटमें लिखदिया है उसे मिटानेको कोई भी समर्थ नहीं होता ॥ ९३ ॥

What fault can justly be attributed to (1) the spring, if the thorny plant of *karira* is not covered with leaves, or (2) the sun, if the owl is unable to see in broad day light, or (3) the raincloud, if the rain drops do not fall into the mouth of the *Chātaka*? What has been previously written in one's forehead can never be obliterated by his utmost efforts

For the 1st line, Cf.—“प्रति वसन्तमासे वृद्धि प्राप्नोति सकलवनराजिः
यत्र करीरे पत्र सर्त्तिक दोषो वसन्तस्य ।” (सुभाषितावलिः)

For the 2nd line, Cf.—“यस्मिन्नम्बुरुहाणि जातकुट्टमेमाणि यस्मिन्धना
नन्द विदति चक्रवाकपटली यस्मिन्मृगसादिशः ।
तस्मिन्निश्वविकाशे तेजसि खौ रज्यत्युलूकोनचे
द्धानिः कैव तदारवेः परमसौ हास्यास्पद जायते॥
(मधुसूदनस्यान्यापदेशशतके)

For the 3rd line, Cf —“म्लानान्भूमिषडोऽभिषिध परितः शुष्का स्तवन्ती पुन
र्घाणभिः परिपूर्य प्रतिदिश स्रज्जवयोर्भीमिमाम् ।
अमोवाह पर त्वकीर्तितमिद पानीयपानाशया
स्तोकोऽसौ मरदेकवृत्ति रनिश यदारटोऽयाकुलः२०
(मधुसूदनकवेरन्यापदेशशतके)

For the 4th line, Cf.—“यदैवेन ललाटपट्टलिखितं तत्प्रोक्तं क.क्षम ॥३॥
(वेतालमट्टस्त्रीतिमदीपे)

नमस्यामो देवान्ननु हतविधेस्तेऽपि वशगा
 विधिर्वन्द्यः सोऽपि प्रतिनियतकर्मैकफलदः ।
 फलं कर्मायत्तं किममरगणैः किंच विधिना
 नमस्तत्कर्मभ्यो विधि रपिन येभ्यः प्रभवति ९४

देवतागण यद्यपि हमारे वन्दनीय हैं परंतु वह सब विधिके वशीभूत हैं, विधाताभी केवल प्रारब्धानुसार फल देता है और यह फल मनुष्यों के पूर्व संचित शुभाशुभ कर्मानुसार ही शुभाशुभ होते हैं । इसलिए हमको उचित है कि देवता और विधाताको छोड़कर उन कर्मोंको ही प्रणाम करें कि जिनके प्रतिकूल विधाताभी कुछ नहीं कर सकता ॥ ९४ ॥

We bow respectfully to gods, but alas ! they are all subject to *Bidhi* (Fate), who though worthy of worship is competent only to award according to a preordained destiny which is again the certain consequence of our own acts done in a series of former existences. We should, therefore, do well to give up our adorations for Gods and Fate, and take ourselves to the worship of our past actions over which Fate herself has not the least control.

Quoted anonymously in the *Sūbhāshitarāli* (सुभाषितावलि । ३०७९) and under नट्टहरि in the *Śārngadhara-paddhati* (शार्ङ्गधरपद्धति । १०३६). It also forms the opening stanza of the *Śāntishataka* (शान्तिशतक).

CL.—“ यत्कर्मविजयुतं येन पुण निश्चितं सत्सङ्के ।

पूर्वकृतस्य हि शक्यो विधिनाप्रधिकृत्य मन्ययामावः ॥ ८० ॥

(कल्याणसिद्धागेश्वरदासकीर्तिकावली १९ तर्गे)

ब्रह्मायेन कुलालवन्नियमितो ब्रह्माण्ड भाण्डो-
दरे, विष्णुर्येन दशावतारग्रहणे क्षितो महास
ङ्कटे । रुद्रो येन कपालपाणिपुटके भिक्षाटनं
कारितः, सूर्यो भ्राम्यति नित्यमेवं गगने तस्मै
नमःकर्मणे ॥ ९५ ॥

जिसके प्रभावसे ब्रह्मा इस ब्रह्माण्डभाण्डोदरके मध्यमें
कुल्लारके समान काम कर रहा है, विष्णु भगवान् मत्स्यादि
दशावतार ग्रहण करनेके महासंकटमें पड़े हुए हैं, रुद्र
कपालपुट हाथमें लिए घरघर भिक्षाटन कर रहे हैं और
सूर्यनारायण नित्यप्रति आकाशमें भ्रमण करते हैं उस
कर्म को हमारा नमस्कार है ॥ ९५ ॥

Bow to that *Karma* (Past actions) through
whose influence the Creator (*Brahma* ब्रह्मा) is conti-
nually working like a potter into the interior of the
vessel of the universe, the Protector (*Vishnu* विष्णु)
is thrown into a series of misfortunes by assuming
the wellknown ten incarnations, the Destroyer
(*Shiva* शिव) is made to beg from door to door with
a skull in hand, and the sun is compelled to revolve
incessantly into the sky.

This stanza which stands as the 4th in the *Ashtaratna* (अष्टरत्न),
is quoted under मर्त्यहरि in the *Bārngadharapaddhati* (शार्ङ्गधरपद्धति)
at No. 435 and anonymously in the *Subhāshitāvali* (सुभाषितावलि)
at No. 3102

Cl.—“रामो येन विहम्बितो मृदु नश्वरः कलंकीकृतः

क्षाराम्बुः सरितापतिश्च नहुः सर्पः कपाली हरः ।-

माण्डव्यो मुनिशूलपीडिततनुर्मिशाम्बुजः पाण्डवा

नीतो येन रसातलं वील्यसौ तस्मै नमः कर्मणे” (सुभाषितत्नमांड-

गारः १४० । १०८)

नैवाकृतिः फलति नैव कुलं न शीलं, विद्याऽपि नैव न च यत्नकृताऽपि सेवा । भाग्यानि पूर्वतपसा खलु सञ्चितानि, काले फलन्ति पुरुषस्य यथैव वृक्षाः ॥ ९६ ॥

शरीरकी सुंदरता, कुल, शील, विद्या और यत्नपूर्वक की हुई सेवा ये कोईभी किसी काम नहीं आते, किंतु अवसर आनेपर पूर्व संचित प्रारब्धही वृक्षादिके समान मनुष्यको नानाप्रकारके फलदेते हैं ॥ ९६ ॥

It is not the result of handsome person, nor that of his noble birth, nor that of his learning, nor that of attentive service of his master, but it is only the necessary consequence of a man's fortune as made up of his past good and virtuous actions that enables him to enjoy the pleasures and happiness of this world.

Quoted under *Abrughōsha* (अश्वघोष) in the *Sūbhāṣitāvalī* (सुभाषितावलि), at No. 3100

CL—(a) “विनाऽपि प्राक्तनं कर्म न दाता कोऽपि कस्यचित्
आगर्भाजन्तु रश्नाति पूर्वकर्मतरोः फलम् । १०९ ।”
(कयासरित्सागरे रत्नप्रभाजंके ६ तरंगे)

(b) “भाग्य फलति सर्वत्र नच विद्या नच पुरुषम् ।
समुद्रमथनाक्षेमे हरिर्लक्ष्मी हरो विषम् ॥”

(c) “जन्मान्तरे शुभमयाप्युभं यदेव यैरर्जितं स्वपरिणामवशेन कर्म ।
तद्योग्यमेव फलमिहमनीप्सितं वा तैः प्राप्येत किमिति शोचसि हेतुहीनम्”
(वीरनन्दिप्रणीत चंद्रप्रमचरितम् ३ सर्गः)

वने रणे शत्रुजलाग्निमध्ये, महार्णवे पर्वतमस्तके
च । सुप्तं प्रमत्तं विषमस्थितं वा, रक्षन्ति पु-
ण्यानि पुरा कृतानि ॥ ९७ ॥

वन, रण, शत्रु जल, अग्नि और गहन समुद्र के मध्य-
वर्ती, अथवा पर्वत शिखर पर स्थित अथवा सुप्त, वा प्रमत्त
वा संकटस्थ मनुष्य की रक्षा केवल प्राचीन जन्मके
शुभ कर्मों सेही होती है ॥ ९७ ॥

It is only the virtuous actions of his former
lives which protect a man from injury and danger
when he is thrown into the midst of a dense forest, a
raging battle field, a crowd of enemies a deep ocean,
and a burning fire, or when he is standing on the
top of a mountain, or at the time when he is fast
asleep, or drunk, or is placed in a dangerous or
difficult position

"The idea is that in whatever place and in whatever circumstances
one may be placed the merit accumulated in a previous birth is always
with its help" (H. T. Telang)

Cf.—“ निमग्नस्य पयोराशौ पर्वतात्पतितस्य च ।

तप्तकेनपि दहस्य आयुर्मर्माणि रक्षति ।”

(घटकर्पस्यनीतिसार. २०)

या साधूंश्च खलान्करोति विदुषो मूर्खा
 न्हितान्द्वेषिणः, प्रत्यक्षं कुरुते परोक्षममृतं
 हालाहलं तत्क्षणात् । तामाराधय सत्क्रियां
 भगवतीं भोक्तुं फलं वाञ्छितं, हे साधो व्यसनै
 र्गुणेषु विपुलेष्वास्थांवृथा मा कृथाः ॥ ९८ ॥

हे साधुजनो ! यदि आप अपने मनोवांछित फल
 भोगने की इच्छा रखते हो तो अन्यान्य गुण समूहमें
 वृथा आसक्त न होकर केवल सदाचारही की आरा-
 धना करो कि जो दुर्जनों को सज्जन, मूर्खों को पंडित,
 शत्रुओं को मित्र, परोक्ष को प्रत्यक्ष, और हालाहल को
 अमृत बनाने की तात्कालिक सामर्थ्य रखता है ॥ ९८ ॥

Oh ye good ! if you wish to enjoy the pleasures
 and happiness of the world according to your heart's
 desires, then you should give up the vain efforts of
 acquiring all other merits and attributes, but take
 yourselves to the sincere devotion of the goddess of
 good conduct that is powerful enough immediately
 to change the evil into the good, the illiterate into
 the learned, enemies into wellwishers, invisible into
 the visible, and poison into nectar.

Quoted under *Śrīrādhana* (श्रीवर्धन) in the *Sabbāśatīkā*
 (सुभाषितावलि), at No 3074

Cf—(a) "The great high road of human welfare lies along the
 old pathway of steady well-doing, and those who are the most persist-
 ent, and work in the true spirit, will invariably be the most success-
 ful, success treads on the heels of every right effort." (Samuel Smiles)

(b) "What a rare gift is that of manners ! How difficult to define,
 how much more difficult to impart ! Better for a man to possess
 them than wealth, beauty or talent ; they will more than supply
 them all "

गुणवद्गुणवद्वा कुर्वता कार्यमादौ, परिणति
रवधार्या यत्नतः पण्डितेन। अतिरभसकृतानां
कर्मणामविपत्ते, भवति हृदयदाही शल्य-
तुल्यो विपाकः ॥ ९९ ॥

कोई कैसाही कार्य क्यों नहो पडित जनका प्रयमही
से उसके गुण दूषण और परिणाम का विचार भली
भाँति करलेना चाहिए, क्योंकि बिना विचारे और
शीघ्रतासे किए हुए कार्य का फल मरणपर्यन्त मनुष्यके
हृदयको संतप्त करता रहता है ॥ ९९ ॥

Whether good or bad, a wise man should care
fully consider the end of the action he takes in hand,
for the result of our precipitate and inconsiderate
doings invariably becomes the source of constant
pain to the end of our heartrending existence

This stanza is virtually the same as found in *Vallabha Bhagavata*
bandha (वल्लभकृतभोजप्रबंध) It is quoted anonymously in the *Sūbhā*
śūdrāvali (सुभाषितावलि) at No 2934 and the *Sarvagadharapaddhati*
(शार्ङ्गधरपद्धति । १३९१)

Cf —(a) “किं नु मे स्या दिद कृत्वा किं नु मे स्यादकुर्वत ।

इति कर्मणि सचिन्त्य कुर्याद्वा पुनरो न वा ” (विदुरगीति)

(b) “Resolution without reflection, is but a temerarious folly
and the consequence of things is the first point to be taken into
consideration.”

(c) “सहसा विदधीत न विद्या भविवेक परमापदा पदम् ।

वृणुते हि विमृष्य कारिण गुणलुब्धा. स्वयमेव सपद । ३० ।”

(किराजकुंभीये २ स्तोत्रे)

(d) “In every thing we do we may be possibly laying a
train of consequences, the operation of which may terminate only
with our existence.”

{ Bailey's Essays on the Formation }
{ and publication of Opinions. }

स्थाल्यां वैदूर्यमय्यां पचति तिलकणा निन्ध-
नैश्चन्दनाद्यैः, सौवर्णं लङ्गिलाग्रैर्विलिखति
वसुधामर्कमूलस्य हेतोः । छित्वा कर्पूर-
खण्डान्वृतिमिह कुरुते कोद्रवाणां समन्ता-
त्प्राप्येमां कर्मभूमिं न चरति मनुजो यस्तपो
मन्दभाग्यः ॥ १०० ॥

जो मन्दभागी इस कर्मभूमि (संसार) में जन्म
लेकर तपश्चरण नहीं करता वह निस्सदेह उस मूर्खके
समान है जो तुच्छ तिलकणों को वैदूर्यमणि के पात्र में
रखकर चन्दनादि के सुगन्धित इधनसे पकाना चाहता है,
अथवा अर्क की जड़ प्राप्त करने के हेतु सुवर्णमय लांगूल
से पृथ्वी का संशोधन करता है, अथवा सामान्य कोद्रव
(कोद्रु) के धान्यकी रक्षाके निमित्त कर्पूरकी ढाड़
लगाता है ॥ १०० ॥

Like those foolish and unfortunate beings who
cook a quantity of sesamum in a caldron of Vaudīrya
mani (वैदूर्यमणि or Lapsus lazule) by the fuel of
sandal and other valuable woods, or who dig up the
earth with a golden edged plough in order to obtain
the worthless root of the *Arka*, or protect the poor
Kodrata gruns by fencing its field with camphor
pieces, the condition of the man who after being
born into this world of trial does not observe the
sacred rites of his religion is indeed very miserable
and pitiable

Quoted anonymously in the *Subhāshitaratnā* (सुभाषितावलि), at
No 3045

Cf.—“ स्वर्गस्थाले क्षिपति सरजं पादशौचं विषते
पीयूषेण प्रसरकारेण वाहयत्येधभारम् ।
चितारत्नं विकीर्यते कदा दायसोद्दयनार्थं
योदुष्प्राप गमयतिमुखा मर्त्यजन्म प्रमत्त ५”

(सोमप्रभाचार्यस्य सुक्तिमुक्तावली—धर्मप्रवचन)

मज्जत्वम्भसि यातु मेरुशिखरं शत्रूञ्जयत्वाहवे,
वाणिज्यं कृषिसेवनादि सकला विद्याः कलाः
शिक्षतु ॥ आकाशं विपुलं प्रयातु खगवत्कृत्वा
प्रयत्नं परं, नाभाव्यं भवतीह कर्मवशतो
भाव्यस्य नाशः कुतः ॥ १०१ ॥

चाहे समुद्रमें गोता लगाओ, चाहे सुमेरु के शिखर पर चढ़ो, चाहे संग्राममें शत्रु को जीतो, चाहे व्यापार करो, चाहे कृषिकर्म और सेवादि सकल विद्या और कलाको सीखो और चाहे बहुत प्रयत्न करके पक्षियों के समान आकाशमें उड़ो परंतु प्रारब्ध के वशसे न तो अनहोनीही कभी हो सकती है और न होनहारही कभी टलसकती है ॥ १०१ ॥

Notwithstanding his diving deep into the sea, or ascending up the peak of the *Meru* (मेरु), the famous golden mountain, or defeating his enemies in battle, or learning with proficiency the different sciences and arts of commerce, husbandry, and service; or crossing like a bird the endless sky; a man with all his efforts is quite unable to effect any thing contrary to his Fate; for, there is no doing against one's destiny whose course is wholly unavoidable.

Quoted under मर्दहरी in the शाङ्गघरपद्धति at No 433.

Cf.—(a) “आकाशं मुत्पततु गच्छतु वा दिगन्तं
मम्भोनिधिं विशतु तिष्ठतु वा यथेच्छम् ।
अन्मान्तराजितशुभाशुभकृत्राणां, छायेन न त्यजति
कर्म फलानुबन्धः २१ ” (शान्तिस्तोत्रकम् Part III).

(b) “एव प्राज्ञन्मसंबंधपरायतेषु जन्तुषु ।
मात्रि को वस्तिवित्तकामिको वा किं कस्य वारयेत् । १७० ।”
(कपासुरित्सागरः सुरतमंजरीलंबकः २ तरंगः).

(c) “पातालं माविशतु यातु सुन्दरीलोकं
मारोहतु क्षितिधराधिपतिं च मेरुम् ।
मज्जीष्वप्रहरणैश्च करोतु रक्षां, यद्भावितं भवति नात्र
विचारहेतुः ॥” (सूक्तानलिः)

भीमं वनं भवति तस्य पुरप्रधानं, सर्वे जनाः
 सुजनता मुपयान्ति तस्य । कृत्स्ना च भू
 भवति सन्निधि रत्नपूर्णा, यस्यास्ति पूर्वसुकृतं
 विपुलं नरस्य ॥ १०२ ॥

जिस भाग्यवान के प्राचीनसंस्कार उत्तम हैं उसके
 लिए भयानक वनतो उत्तम नगर, सारे मनुष्य हितैषी,
 और समस्त पृथ्वी अनेकानेक रत्नोंकी खान स्वयमेव
 होजातेहैं ॥ १०२ ॥

The man who is fortunate in having done a lot
 of virtues in his former lives is able to turn out a
 dense and dreadful forest into a safe and beautiful
 capital, the whole of the human race into his true
 and sincere friends, and the entire mass of earth into
 a fruitful mine of invaluable gems.

Cf.—“Before the fortune-favoured son of earth,
 Apollo walks—an I, with his joyous mirth,
 The heart-enthralling Smiler of the skies—
 For him gray Neptune smooths the pliant wave—
 Charmed at his feet the crooking lion lies,
 To him his back the murmuring dolphin gave.”

(Schiller's *The Fortune-favoured*).

को लाभो गुणिसंगमः किमसुखं प्राज्ञेतरैः
संगतिः, का हानिः समयच्युतिर्निपुणता का
धर्मतत्त्वेरतिः । कः शूरो विजितेन्द्रियः प्रिय-
तमाकाऽनुव्रता किं धनै, विद्या किं सुख
मप्रवासगमनं राज्यं किं माज्ञाफलम् ॥ १०३ ॥

गुणिजनों की संगति के सिवाय लाभ मूर्खों के संसर्ग के
सिवाय दुःख, अवसर चूकने के सिवाय हानि, धर्मातु-
रागके सिवाय निपुणता, जितेद्रीके सिवाय शूरवीर, भर्ता-
रके अनुकूल वर्तिनी स्त्रीके सिवाय प्राणप्यारी, विद्याके
सिवाय धन, जन्मभूमि के निवासके सिवाय सुख, और
आज्ञाकरने की शक्ति के सिवाय राज्य कुछभी वस्तु
नहीं है ॥ १०३ ॥

What is gun but the society of the learned ?
What is misery but the company of the illiterate ?
What is loss but the missing of a favourable opportu-
nity ? What is perfection but faith in religious
tenets ? Who is a hero but he who can subdue his
senses ? Who is a beloved wife but she who impli-
citly obeys her husband ? What is wealth but learn-
ing ? What is happiness but residence in one's nati-
vity ? What is empire but the establishment of
authority ?

पातितोऽपि कराघातै, रुत्पतत्येव कन्दुकः ।
प्रायेण साधु वृत्ताना, मस्थायिन्यो विप-
त्तयः ॥ १०४ ॥

जिस मफार कराघात (हाथके जोर) से फेंकी हुई
गेंद शीघ्र ही ऊंची उठजाती है वैसे ही सदाचार युक्त
साधु मनुष्यों की विपत्तिभी प्रायः अस्थिर ही हुवा
करती है ॥ १०४ ॥

When a ball is struck against a floor it immedi-
ately rises up again. The miserable state of the good
and virtuous is generally very unsteady and
shortlived.

Quoted anonymously in the *Saṃhāśatāra* (सुभाषितावलि) at
No 222, and the *Sārngadharaṇapaddhati* (शार्ङ्गधरपद्धति । ४८६),
Also found in the सूक्त्यालि No 23

.CC—(a) " वत्तम मुचिर नैव विपदोभिमवन्त्यलम् ।

राहुमसनसंभूतक्षणो विच्छायये दिधुम् ।" ८०

(कुसुमदेवविरचितदृष्टान्तशतकम्)

(b) " पातेन कन्दुक इव पतत्यार्य. पतन्नपि ।" (सुभाषितावलि. ५० 22)

अप्रियवचनदारिद्र्यैः, प्रियवचनाढ्यैः स्वदारपरि
तुष्टैः । परपरिवादानिवृत्तैः, क्वचित्क्वचिन्मण्डि-
ता वसुधा ॥ १०५ ॥

इसपृथ्वीको शोभा देने वाले ऐसे महज्जन किसीकिसी
स्थानमें ही होते हैं कि जो अप्रियभाषण करने में बरिद्वी,
प्रियभाषण में घनाढ्य, निजस्त्री सेवन से संतुष्ट और
परनिदा से पराङ्मुख हों ॥ १०५ ॥

It is only here and there that the earth is adorn-
ed with men who are poor at speaking harsh to
others, rich in uttering sweet words to their fellow
beings, content with the enjoyment of their lawful
wives, and always averse to censure others.

८१—“प्रियवाक्य प्रदानेन सर्वे तुष्यन्ति जन्तवः ।

उत्सात्तदेव वक्तव्यं वचने का दक्षिणा (समयैचित्तपद्यमालिका)

कदार्थितस्यापि हि धैर्यवृत्ते, न शक्यते धैर्य-
गुणः प्रमादुर्गम् । अधो मुखस्यापि कृतस्य
वह्ने, नाधः शिखा याति कदाचिदेव ॥१०६॥

धैर्यवान् मनुष्य अत्यंत दुःखित होने परभी अपने
धैर्य का परित्याग कदापि नहीं करते । क्योंकि जलती
अग्नि को डलटी कर देनेसेभी उसकी शिखा नीचेकी ओर
कभी नहीं जाती ॥ १०६ ॥

As we cannot make a flame go downwards by
turning it topsy-turvy, so it is equally impossible
for a host of misfortunes to deprive a courageous
man of his usual fortitude even by putting his pa-
tience to the severest test

In the *Satya Shiksha* (सुभाषिताश्लि) this stanza is quoted under
Vraja (अवधौष) at No 528 and in the *Shiksha* (शिखा) at No 316
The *Shiksha* (शिखा) at No 227 gives it under
Mardh (मर्दह) It also stands in the *Hita* (हितोपदेश) at No 169 in the
Panchatantra (पंचतन्त्र)

Cf—“ ते हि घोरं घराणां ये व्यसनेभ्यो न बिभ्यन्ति १२७

सत्त्वतो हि नात्मान हापयन्ति विषद्गतम् ।

उद्गीरा इव घातन्ति पक्षच्छेदेऽपि वाजिनः । १२८ ।

(अमरचंद्र सूरि वृत्त बालभारतम् । उद्योगार्णवः १ सर्गः).

कान्ताकटाक्षविविशिखा न लुनन्ति यस्य,
चित्तं न निर्दहति कोपकृशानुतापः । कर्षन्ति
भूरि विषयाश्च न लोभपाशैः, लोकत्रयं जयति
कृत्स्नमिदं स धीरः ॥ १०७ ॥

स्त्रियोंके कटाक्षरूपी बाणों से जिसका हृदय विदीर्ण
नहो, क्रोधरूप अग्नि से जिसका अंतःकरण संतप्त नहो,
और विषयादिकके लोभपाशसे जिसका मन चलायमान
नहो, वह धैर्यधारी मनुष्य त्रिलोकी की विजय करनेके
हेतु समर्थ होता है ॥ १०७ ॥

That man who is neither pierced with the point-
ed arrows of female glances nor burnt with the
scorching heat of anger, nor dragged into the temp-
ting snares of sensual pleasures, is undoubtedly capa-
ble of conquering the three worlds.

८६—(a) “महोऽतिधीरश्च शमोऽस्ति कोवा

प्राप्नोति न मोहं ललनाकटाक्षैः १२”

(श्रीवत्सनाचार्यस्य प्रश्नोत्तररत्नमाला)

(b) ‘क. शूरो यो ललनालोचनबाणैर्न विव्यथितः ।’

(श्रीविमलाचार्यस्य प्रश्नोत्तररत्नमाला)

एकेना पि हि शूरेण, पादाक्रान्तं मही-
तलम् । क्रियते भास्करेणैव, स्फारस्फुटित
तेजसा ॥ १०८ ॥

जैसे अकेला सूर्य देदीप्यामान किरणों से सारे जगत्
को प्रकाशित करता है वैसेही एकही शूरवीर अपने असा-
धारण पराक्रमसे इस अखंड भूमंडल पर अपना प्रभाव
प्रगट करसकता है ॥ १०८ ॥

As the sun though alone illuminates the whole
world by the spread of his dazzling light, so a single
hero can also subdue the entire globe by dint of his
matchless valour.

The word *padā* (पाद) is here used in a double sense, meaning
both ray and foot

Tejas (तेजस्) is also equivalent to (1) light and (2) influence
or valour, the former as an attribute of the Sun and the latter as
an attribute of a hero

वह्नि स्तस्य जलायते जलनिधिः कुल्यायते
तत्क्षणा, न्मेरुः स्वल्पशिलायते मृगपातिः सद्यः
कुरङ्गायते । व्यालो माल्यगुणायते विषरसः
पीयूषवर्षायते, यस्याङ्गेऽखिललोकवल्लभतमं
शीलं सन्मुन्मीलति ॥ १०९ ॥

जो महापुरुष अखिल जगत्के मोहनकरने वाले
सुशीलका स्वामी है उसके आगेअभि तो जलके समान
समुद्र नहरके समान, सुमेरु छोटीसी शिलाके समान,
मृगराजसिंह हरिणके समान, सर्प पुष्पमालाके समान,
और विष अमृत के समान गुण धारण करलेते हैं १०९

One who possesses good conduct, the sole
enchanter of the whole world, is enabled by virtue
of this wonderful gift to convert fire into water, the
ocean into a canal, the *Meru* (मेरु) into a small slab,
the king of the beasts (i e a lion) into a deer, a snake
into a flowery wreath, and poison into nectar.

Cf —(a) “तोयत्वग्नि रपि सजल्यहि रपि व्याघ्रोऽपि सारङ्गाति
व्यालोऽप्यश्वति र्वतोऽप्युपरति स्वेदोऽपि पीयूषति ।
विघ्नोऽप्युत्सवति प्रियत्यरि रपि क्रीडातडागत्यपां
नायोऽपि स्वगृह्यटव्यपि नृणां शीलप्रभावा द्रुवम् ॥ १४० ॥”
(सोयमभाचार्यस्य सूक्तिमुक्तावली)

(b) Good character is above all things else

c) “अतीत्य हि गुणान्स्त्वान्स्वभावो मूर्ध्नि वर्तते” (हितोपदेश.)

लज्जागुणौघजननी जननीमिवस्वा, मृत्यन्त
शुद्धहृदयामनुवर्तमानाम् । तेजस्विनः सुखम-
सूनपि सन्त्यजन्ति, सत्यव्रतं व्यसनिनो न
पुनः प्रतिज्ञाम् ॥ ११० ॥

सत्यभाषण करनेवाले तेजस्वी मनुष्य अपनी
प्रतिज्ञा भंग करने की अपेक्षा प्राणत्याग करने को
श्रेष्ठ समझते हैं क्योंकि जो प्रतिज्ञा उनको लज्जादिउ-
त्तमगुणों में प्रवृत्त करती है उसका पालन करनाभी
उनको अपनी माताके समान ही अभीष्ट है ॥ ११० ॥

Lovers of truth, and men of spirit are always
ready to abandon even life with ease rather than to
swerve from their plighted faith which they cherish
like their own mother, for, like her it tends to pro-
duce modesty and other virtues in them, and keep
their hearts full of purity and candour

Cf —(a) Live up to your engagements

(b) “एतेदेव महत्य च महता मुच्यते दुर्धै ।

प्रतिपन्नादचलन प्राणानामन्येऽपियत् ।”

(कथासरित्सागर शम्भाङ्कवती लक्ष्म)

(c) If you make a promise be it a small or a great matter
fulfil it A promise should be kept as sacred as an oath.”

(d) “उदयति यदि भानु पश्चिमे दिग्निभागे

विकसति यदि पद्म पर्वताग्रे शिलायाम् ।

प्रचलति यदि मेरु शीततां याति बहि

न चलति खलु गन्ध सज्जनानां कदाचित् ।

(श्रीकविभट्टकृत पद्मप्रह)

अथ
शृङ्गारशतकम् ।

अथ शृङ्गारशतकम् ।

शम्भुस्वयम्भुहरयो हरिणेशणानां, येना क्रि-
यन्त सततं गृहकर्मदासाः । वाचामगोचरच-
रित्रविचित्रताय, तस्मै नमो भगवते कुसुमा-
युधाय ॥ १ ॥

शृङ्गारशतक.

जिस प्रभावशाली कुसुमायुधने ब्रह्मा, विष्णु, और
महेश इन तीनों देवताओंको मृगनयनी सुंदरियोंके गृह-
कार्य करनेवाले दास बना रक्खे हैं, और जिसका
चरित्र सर्वथा विचित्र और अकथनीय है उस कामदेवरूप
भगवानके अर्थ हमारा नमस्कार है ॥ १ ॥

One hundred stanzas on Śringār (शृंगार).

Bow to the illustrious *Kusumâyudha* (कुसुमायुध),
the holder of a flowery bow (*i. e.* Cupid), who com-
pelled Swayambhu or Brambhâ (स्वयंभु or ब्रह्मा), the
Creator, Hari or Vishnu (हरि or विष्णु), the Protector-
Īambhu or Mahâdeva (शंभु or महादेव), the Destroyer,
of the Universe to be domestic servants of antelope-
eyed ladies, and whose strange deeds are far beyond
the description of words !

Cf. — (a) “स एक खीलि जयति, जगन्ति कुसुमायुधः ।” (काल्य प्रदीपः)

(b) “अनङ्गे नाबलासंगावितायेन जगन्नयो ।

स चित्रचरितः कामः, सर्व कामप्रदोस्तुतः ॥” (शार्ङ्गधरपद्धतिः)

(c) “जाहि प्रभाव महेश हरि, विधि मृगनयनी दास ।

ताहि जगत कुसुमेयु के, वश हो डेट वसास ॥”

(रासिक कवि)

स्मितेन भावेन च लज्जया भिया, पराङ्मुखै-
र्धकटाक्षवीक्षणैः । वचोभिरीर्ष्या कलहेन
लीलया, समस्तभावैः खलुबन्धनंस्त्रियः ॥२॥

मंद मंद मुस्क्यान, हावभाव, लज्जा, भय, पराङ्मुखता,
अधखुले नेत्रोंके कटाक्ष, वचन, ईर्ष्या, कलह और लीला
विलासादि सब प्रकारसेही स्त्रियोंके बंधनरूप होनेमें
कुछभी संदेह नहीं है ॥ २ ॥

There is no doubt that women en-nare men by
their smile-, *Bhāṅcas* (भाव) or feelings and emotions,
modesty, fear, turn of face, half-opened glances, words,
jealousy, amorous quarrels and all other graceful
sports.

Quoted anonymously in the *Subhāṣitālekā* (सुभाषितानालि) at
No. 3323.

CL—(a) “कुविआओ पसनाओ ओरण्णगुहीओ विहसनाओ ।
कुपिताः प्रसन्ना अवरुदितमुखा विहसन्त्यः ।
अह गोहिओ तह हिअअ हरन्ति उच्छिन्तमहिला ॥”
यथा गृहीता स्तथा हृदय स्त्रीरेण्योमहिलाः ॥

(आनन्द वर्धनस्य ध्वन्यालोके).

(b) “ एता एव स्तुताः स्त्रीणां, विप्रलेम्भनवायुताः ।

बद्धा या स्ववसीदन्ति, तदग्रा हरिणा इव ”

(मर्तहरी निर्वेदम्)

भूचातुर्याकुञ्चिताक्षाः कटाक्षाः, स्निग्धा वाचो
लजिता श्रैव हासाः । लीलामन्दं प्रस्थितं च
स्थितंच, स्त्रीणामेतद्भूषणं चायुधंच ॥ ३ ॥

यथोचित भूभंगपूर्वक कुञ्चित नेत्रोंके कटाक्ष, मधुर
भाषण, लजायुक्त हास्य और लीला सहित मंदगति
और स्थिति, स्त्रियोंके आभूषण और आयुध दोनोंका
काम देते हैं ॥ ३ ॥

Side-long looks with contracted pupils and skil-
ful display of eyebrows, honeyed and affectionate
words, modest smiles, and artful slow movements
and postures of their bodies equally serve as orna-
ments and weapons to women.

Quoted under Bhartṛhari (भर्तृहरि) in the *Sārngadharaṇapaddhati*
at No. 3954, and under Kaviputro (कविपुत्रौ) in the *Saṅkīrtitāraṇa*
(सुभाषितावलि), at No. 2227.

Cf — “भावस्थैर्ममुख्यैः सुभाषितैस्त्वं, साटोपस्खालितविलम्बितैर्मतैश्च ।

मानद्वैर्हृत्सि मनसि कामुकानां,

सुन्दरं ह्यति जगता प्रहर्षिणीव ॥ ५७ ॥”

(भरतनाट्यशास्त्रम् १५ अध्यायः)

क्वचित्सुभ्रूभङ्गैः क्वचिदपि च लज्जापरिणतैः,
 क्वचिद्भ्रूतित्रस्तैः क्वचिदपि च लीलाविल-
 सितैः । नवोढानामेतैर्वदनकमलैर्नैत्रचलितैः,
 स्फुरन्नीलाजानां प्रकरपरिपूर्णा इव दिशः॥४॥

विषयासक्त मनुष्योंकी दृष्टिमें कहीं तो सुंदर भ्रूभंग,
 कहीं लज्जासे नम्रभाव, कहीं भयभीति, और कहीं
 लीलायुक्त विलासादि सहित नवोढा नारियोंके सुस्वार-
 विंदकी शोभादेनेवाले प्रकाशमान नीलकमलके समान
 चंचल नेत्रोंके समूहसे संसारकी दशोंदिशाही परिपूर्ण
 होरही हैं ॥ ४ ॥

भावायं

संसारिक मनुष्योंके लिये संपूर्ण जगतही नवयौवना
 रमणियोंके हावभावोंसे व्याप्त होरहा है । यहाँ तक कि
 इस संसारमें उनकी ऐसा कोईभी स्थान दृष्टि नहीं
 जाता कि जहाँपर इस विग्रसे सुरक्षित होकर वे अपने
 आत्मोद्धारका सुखपूर्वक प्रयत्न कर सकें ॥

One who is ardently in love of women always
 finds the different directions of the world entire-
 ly filled with the charming glances of lotus-eyed
Navodhâs (young and newly married women) which
 are somewhere marked with the play of their
 fair eyebrows, somewhere with modesty or bashful-
 ness, somewhere with fear, somewhere with sportive
 gracefulness and somewhere with the unsteady mo-
 tions of their fickle eyes resembling the splendour of
 a dark blue lotus in its full blossom.

वक्रं चन्द्रविडम्बि पङ्कजपरीहासक्षमे लोचने,
वर्णः स्वर्णमपाकरिण्यु रलिनीजिण्युः कचा-
नां चयः । वक्षोजाविभकुम्भविभ्रमहरौ गुर्वी
नितम्बस्थली, वाचो हारि च मार्दवं युवतिषु
स्वाभाविकं मण्डनम् ॥ ५ ॥

पूर्ण चंद्रमाको लज्जित करनेवाला मुख, कमलोंका
उपहास करनेवाले विशाल नेत्र, सुवर्णकी कांतिका
निरादर करनेवाली देह, भ्रमर पंक्तिका पराजय करने-
वाले केश, गजराजके गंडस्थलका अपमान करनेवाले
उरोज, विस्तृत नितम्बस्थल, मनोहर वचन और कोम-
लता स्त्रियोंके स्वाभाविक भूषण है ॥ ५ ॥

भावार्थ

प्रत्यक्ष रूपसे तो इस श्लोकमें स्त्रियोंकी असाधारण
सुंदरताका वर्णन किया गया है । वैराग्य पक्षमे इसका
भावार्थ इसप्रकार समझना उचित है । स्त्रियोंकी छवि
स्वभावहीसे बहुत मनोहर है इसलिये इनसे अपनी
आत्माकी रक्षाके निमित्त मतिमानोंको सदैव सुसज्जित
रहना चाहिये ॥

A face that can put to shame the splendour of
the refulgent moon, a pair of eyes that can laugh at
the beauty of a blooming lotus, a fair complexion of
person outshining the lustre of gold, a luxuriant
growth of hair eclipsing the scotish colour of the black
bee, a pair of heaving breasts apt to make us forget

the frontal globes on the forehead of elephants, the rounded and fully developed . . . , and a sweet enchanting speech are the natural ornaments of young females.

८९ — () “ वर्णैस्सगणितपिणी नयनयो वान्तिवसन्तोत्पल,
लाजास्रमनिर्यपेक्षमधुर लावण्यमेवाश्रयति ।
हाणे ऽस्या स्मित आद्रिक्वच कुचयोरद्रप्रपाकश्रुकी,
तन्व्या नेत्रल मद्गरारमघना मये परमुष्मम् ”

(नागानन्दे)

(१) “ चत्रोरोष्णान्द्रिभ्य मालिनयति दग्धमद्भिन्निना, हिमाक्षोरद्वैत
वचलयति वनत मृगच्छा ।
तमोर्दयानि रथयति वच किंच वचन, कुट्टकटोक्क-
धनिमधुरिमाण तिरयति । ”

(काव्यभट्टोपकर्तुर्गोविन्दस्य)

स्मितं किंचिद्वक्त्रे सरलतरलो दृष्टिविभवः, प-
रिप्यन्दो वाचामभिनवविलासोक्तिसरसः ।
गतीनामारम्भः किसलयितलीलापरिकरः,
स्पृशन्त्यास्तारुण्यं किमिह नहि रम्यं मृग-
दृशः ॥ ६ ॥

यौवनावस्थामें प्रवेश करनेवाली मृगनयनी तरुणि-
योंकी कौनसी बात मनोहर और रमणीय नहीं होती?
उनके मंदस्मित मुखारविद, स्वाभाविक चंचल दृष्टि-
पात, अभिनव भोगविलासकी कथासे सरस वाक्यप्रबंध,
और हावभावसहित गमन, सबके सबही कामीजनोंके
मनका तक्षण हरण करलेते हैं ॥ ६ ॥

भावार्थ

शृंगार पक्षका अर्थ तो उपरोक्त अनुवादसे स्पष्टही है
परंतु वैराग्य पक्षमेंभी हम इस श्लोकको इसप्रकार संगत
कर सकते हैं । तरुणी रमणियोंकी मंदस्मितादि संपूर्ण
चेष्टाही अत्यंत मनोहर होती है इसलिये इनसे रक्षा कर-
नेके निमित्त मुसुलुजनोंको विशेष सन्नद्ध रहना चाहिये ॥

What is not handsome and charming in the
persons of young and fireyed damsels just entering
the outskirts of womanhood? The gentle smile of
their faces, the naturally fickle glances, the sweet
words drenched with the honey of utful references to
their blooming youth and and slow
movements of their limbs like the soft wavings of
lotus stems are one and all extremely charming and
lovely

Quote 1 anonymously in the *Satishdhar* (सुभाषितावलि)
२२३६) and the *III rangaloka* (धन्यालोक)

Cf — “ सविभ्रमस्मितोद्ग्रेदा, लोलाक्ष्य प्रस्त्रलद्विर ।

नितम्बालसगामिन्य, कामिन्य कस्य न प्रिया । ”

(धन्यालोक)

द्रष्टव्येषु किमुत्तमं मृगदृशां प्रेमप्रसन्नं मुख,
 घ्रातव्येष्वपि किं तदास्यपवनः श्राव्येषु किं
 तद्वचः । किं स्वाद्येषु तदौष्ठपल्लवरसः स्पृश्येषु
 किंतत्तनु, ध्येयं किं नवयौवनं सुहृदयैः सर्व-
 त्रतद्विभ्रमः ॥ ७ ॥

देखने योग्य पदार्थोंमें मृगनयनी सुंदरियोंके प्रेमभरे
 प्रसन्न मुखारविंद, सूंघने योग्य पदार्थोंमें उनके श्वास,
 श्रवण करने योग्य पदार्थोंमें उनके वचन, स्वादु लेनेके
 योग्य पदार्थोंमें उनका अधरामृत, स्पर्श करनेके योग्य
 पदार्थोंमें उनके कोमलशरीर, और ध्यान करनेके योग्य
 पदार्थोंमें उनके नवयौवन और विलासके सिवाय रसिक
 जनोंके लिये इस संसारमें और कुछभी नहीं है ॥ ७ ॥

भावार्थ

सानुरागी सांसारिक जनोंके देखने, सूंघने, सुनने,
 स्वादुलेने, स्पर्श करने और ध्यान करनेके लिए तो इस
 संसारमें स्त्रियोंके मुखारविंदादिके सिवाय और कुछ
 नहीं है परंतु वैरागियोंका (अर्थात् संसारसे मुक्त
 होनेकी इच्छा करनेवालोंका) मार्ग इससे बिलकुलही
 निराला है ॥

For lovers, (1) the affectionate and pleasant
 countenance of their antelope-eyed sweetheart is the
 best sight to look at; (2) their sweet breath, the best
 perfume to smell; (3) their lovely speech, the best
 music to hear, (4) the ambrosia of their lips, the
 best delicacy to taste; (5) their tender bodies, the
 best thing to touch; and (6) their blooming youth and
 charming grace, the best objects to think about and
 adore in the world.

Cf — “ श्रुतं दृष्टं स्पृष्टं स्मृतं मपि नृणां हृदयजनकं,

न रसं स्त्रीभ्यामन्यत्कचिदपि कृतं लोकपतिना ” ४

(वाराही संहिता ७४ अध्यायः)

एताः स्तलद्वलयसंहतिमेखलोत्थ, - झङ्कार-
नूपुररवाहतराजहंस्यः । कुर्वन्ति कस्य न
मनो विवशं तरुण्यो, वित्रस्तमुग्धहरिणीसदृ-
शैः कटाक्षैः ॥ ८ ॥

ढीले कटिभूषण और नूपुरके मधुर कलरवसे राज-
हंसोंका निरादर करनेवाली तरुण सुंदरियें भोलीभाली
भयचकित हरिणियोंके समान कटाक्षोंसे किसका मन
वशीभूत नहीं करसकती? ॥ ८ ॥

There is none whose mind is not subdued by the
artless glances—like those of frightened fawns—of
those youthful and lovely women the melodious jin-
gle of whose loose anklets and waist-belts has al-
ready put to shame the sweet-toned swans.

“ वासुन्तीमधुपानमत्तमधुपध्वानः किमुत्सृज्यते, किंवा हस कदम्ब
वृजितमिदं दूरात्समुत्सर्पति ।

आं शार्तं मणिनूपुरध्वनिरिय मदलभायाः स्फुट, दृश्यन्ते हि दिशस्तद्वक्-
श्रवा हेमाङ्गुष्ठित्त इव ६ ”

(मधुरादासस्य वृषभानुजानाटिका)

For the point of the stanza, Cf —

“ रुद्रसौहृदवभवद्द्विगुणाद्गुण्यो, माणित्र्यमर्कृतभूषणमासमानाः ।

वार्तोत्साम्बुजविभाचदवास्नेत्राः, वस्य द्वियो नूपुरस्य मनो हरन्ति ॥”

(गोस्वामिना दर्शनमट्टकचर्याशतकम्)

कुङ्कुमपङ्ककलङ्कितदेहा, गौरपयोधरकम्पित-
हारा । नूपुरहंसरणत्पदपद्मा, कं न वशं कु-
रुते भुवि रामा ॥ ९ ॥

कुङ्कुमार्चित देह, गौरवर्ण पयोधरोंपर हिलते हुए
हार, और नूपुररूपी राजहंसके कलरवसे शब्दायमान
चरणकमल धारण करनेवाली मनोहर स्त्री इस पृथ्वीपर
किसको अपने वशमें नहीं करसकती? ॥ ९ ॥

The charms of a beautiful woman whose body is painted with saffron, whose hanging necklaces are gently trembling with the heaving of her lovely breasts, and whose lotus feet are sounding with the melodious notes of the goose-like anklets, are truly irresistible by man on this earth.

Quoted anonymously in the *Subhashitāvalī* (सुभाषितावलि) at No 1275 (B B B No XXXI)

Cf — " केसरचर्चित देह जिन, हिलत हार जिन अंग ।

मुदारी लखि किनके हृदय, होत न जन्म अनंग ॥ १

(रसिक कवि)

नूनं हि ते कविवरा विपरीतबोधा, ये नित्य
माहुरवला इति कामिनीनाम् । याभिर्विलो-
लतरतारकदृष्टिपातैः, शक्रादयोऽपिविजिता
अवलाः कथं ताः ॥ १० ॥

स्त्रियोंको सदा अवला कहनेवाले कवीश्वरोंकी बुद्धि
निस्संदेह विपरीत है, क्योंकि जिन सुंदरियोंने अपने
चंचलनेत्रोंके कटाक्षोंसे इंद्रादिक महाबलियोंका गर्व
गंजन कियाहै वे कदापिही अवला नहीं होसकती ॥ १० ॥

There can be no doubt that the best poets have
invariably erred in calling women as weak, for, how
can they be justly styled to be such (*i. e.* weak)
who have succeeded to hold absolute sway over the
heart of the mighty god-like Indra and others, by
the mere glances of their charming eyes with
ever rolling pupils.

Quote 1 anonymously in the *Sukh and its loss* (मुभाषितावलि १२८७)

Cf.—(1) “Can with a single look, inflame

The coldest breast, the roughest man.” (Whittier)

(b) “गुरुपत्न्यां निशार्थीशो, जाग्रण्यां शकशासन ।

गतः पञ्चबुलस्यत्व, का कयाऽन्यस्य देहिन-”

(c) “कयमपि किलदृष्टे कामिनीलोकमात्रे, परवशयति यूनां मानस पच-

बाण. २६”

(रामभद्रदीक्षितकृतशृंगारतिलकभाणः)

नून माज्ञाकरस्तस्याः, सुभ्रुवो मकरध्वजः ।

यतस्तन्नेत्रसंचार-सूचितेषु प्रवर्तते ॥ ११ ॥

उस सुंदर भौंहवाली रमणीका मीनकेतन कामदेव निस्संदेह एक आज्ञावर्ती सेवक है, क्योंकि जहांपर उसके कटाक्ष पड़ते हैं यहभी शीघ्रही वहां जा पहुँचता है ॥ ११ ॥

भावार्थ (वैराग्य पक्ष)

एक तो वह स्वयंही सुलोचना है और दूसरे कामदेव जैसा महाबली उसका आज्ञावर्ती सेवक है । अतएव हे सुसुक्ष्मगण! आप उसके दृष्टिपथमें पड़नेसे पूर्ण सचेत रहें ॥

It is quite true that *Makaradhvajaya* (मकरध्वज Cupid) is an ever obedient servant of that beautiful lady who commands a pair of fair eyebrows, for, we see that he is always ready to set on the man pointed out by the motion of her glancing looks.

Quoted anonymously in the *Sambhushatāra* at No. 1227 and the *श्री-द्रुघपद्धति* at No. 3298

Lf-(a) “ यत्र यत्र चलते शनैः शनैः, सुभ्रुवो नयन कोण त्रिधमः ।

तत्र तत्र शतपत्र घोरणी, तोरणी भवति पुष्पधन्वनः ”

(सुभाषितरत्नभांडागारः ४३५।१११)

(b) “ यत्रपतत्यबलानां, दृष्टिर्निशिताः पतन्ति तत्र शराः ।

तद्यापरोपितशरो, धारत्यासां पुरः स्मरो मन्ये । ”

(सुभाषितरत्नभांडागारः ४१६।१२६)

(c) “ यत्रैतालहरी चलाचलदृशो व्यापारयन्ति भुव,

यत्तत्रैव पतन्ति संततममी मर्मस्पृशो मार्गणाः ।

तच्चक्रोक्तचापसंश्रितशरप्रेङ्खत्कतः श्रोघनो,

धायत्यग्रत एव शासनघटः सत्य सदासां स्मरः ”

(काव्यमदीपे उदाहृतम्)

(d) “ यतो यतः क्षिपत्यक्षि, क्षिप्रमायतलोचना ।

तत स्ततः प्रक्षिपति, पच पचशरः शरान् । ”

(सुभाषितावलिः)

(e) “ जे तीप तिवखचलचकखु तिहा आदिट्ट, ते कामचन्दमहु पधममार-
णिज्जा ।

जे सपुणो णिवटिआ सअला नि दिट्ठि, चिट्ठन्ति ते तिट्ठजलअलि-
दाणजोगा ” १७६

(प्राकृतपिद्गलसूत्रे २ परिच्छेदे)

केशाः संयमिनः श्रुतेरपि परं पारङ्गते लोच-
ने, चान्तर्वक्रमापि स्वभावशुचिभिः कीर्णं द्वि-
जानां गणैः । मुक्तानां सतताधिवासरुचिरं
वक्षोजकुम्भद्वयं, चेत्थं तन्वि वपुः प्रशान्तमपि
ते क्षोभं करोत्येव नः ॥ १२ ॥

हे कृशांगि! संवारे हुए केश समूह, दीर्घ और विशाल
नेत्र, स्वभाव शुद्ध धवल दंतपंक्तिसे सुशोभित सुखार-
विंद, और मोतियोंके हारसे विभूषित कुचयुगल को
धारण करनेवाला तेरा शान्तिमय शरीरभी हमारे मनमें
अनेकानेक विकार उत्पन्न करता है यह बड़े आश्चर्यकी
बात है ॥ १२ ॥

खेदका विषय है कि इस श्लोकमें "संयमिनः" आदि
पदोंका प्रयोग करके कविने जो चमत्कार दिखलाया है
वह अनुवादमें स्पष्ट नहीं दिखलाया जासकता । आशा
है कि शुद्ध हिंदीके जाननेवालोंको इन पदोंके निम्न-
लिखित दोदो अर्थोंके अवलोकन करनेसे कविका आशय
समझनेमें कुछ कठिनता न होगी । स्त्रियोंके शरीरको
शान्तिमय होनेपरभी विकार उत्पन्न करनेवाला कहनेमें
इस श्लोकका चमत्कार है और इस शरीरको प्रशान्त
कहनेका कारणभी इन पदोंके दूसरे अर्थसे प्रत्यक्ष
हो जायगा ।

(क) " संयमिनः " = १ संवारे हुए, और २
जितेंदी ।

(ख) “ श्रुतेरापि पारङ्गते ” = १ कर्णान्तायत अर्थात् कानपर्यन्त देखनेवाले या विशाल और २ वेद वेदान्तादि शास्त्रोंमें पारंगत ।

(ग) “ द्विजानां ” = १ दांतोंके, और २ ब्राह्मणोंके।
और (घ) “ मुक्तानां ” = १ मोतियों के और २ संसारसे मुक्त हुए मनुष्योंके ।

Oh delicate lady ! though thy person fully resembles a calm and contented *Logi* by thy wellcombed hairs, large eyes, regular set of naturally clear teeth, and a couple of heaving breasts adorned with beautiful wreaths or necklaces of excellent pearls, it is still causing a great deal of internal disturbance in the midst of our hearts !

An ordinary English reader will not quite understand the exquisite beauty of this stanza as well as the reason which enables the poet to compare the person of women to that of *Logis*. But a fair Sanskrit scholar will find no difficulty in tracing the secret to the double interpretations of the words *सयमिन*, *श्रुते*, *द्विजानाम्* and *मुक्तानाम्* which equally mean well combed or self denying, of the ear or the *Sāstris*, of teeth or the twiceborn, and of pearls or emancipated souls. As the English tongue is here found to be incapable of such niceties of wordplay, the aforesaid words are above translated only in their former sense

CL— “ नवविकसितकमलकरो, कुवलयदललोचने सितांगमुद्रि ।

दहसिमनो यतकिं, रम्भागमोर्युक्तते ” २२

(रुद्रस्य काव्यालकारे ८ अध्याये)

मुग्धे धानुष्कता केयमपूर्वा दृश्यते त्वयि ।

यदा विध्यसि चेतांसि, गुणे रेव न सायकैः॥१३॥

हे मुग्धे! धनुषविद्यामें ऐसी असाधारण प्रवीणता न मालूम तुझमें कहाँसे आ गई है कि बाण छोड़ने के बिना केवल गुणमात्रसेही दूसरोंका चित्त सहजही में हरण करलेती है ॥ १३ ॥

इस श्लोकमें “गुण” शब्द का प्रयोग दो अर्थ में किया गया है (१) शील चातुर्यादि गुण, और (२) रज्जु, जिससे धनुष की दोनों कोटि बांधी जाती है ॥

Oh thou innocent young lady! how is it that thou art so uncommonly masterly in the practice of archery, for thou canst pierce the hearts of others simply by touching the strings of the bow, without the use of a single shaft?

In the *Saṁhāsa arāṇa* (सुभाषितावलि) this stanza is quoted anonymously at १० २०३. It is also given anonymously in the *Śaṅkara-hara padhātā* (शङ्करहरपदाति) at १० ३०४.

सति प्रदीपे सत्यग्नौ, सत्सुतारारवीन्दुषु ।
विना मे मृगशावाक्ष्या, तमोभूतमिदं
जगत् ॥ १४ ॥

यद्यपि दीपक जल रहा है. अग्नि प्रज्वलित होरही है,
सूर्य, चंद्रमा और तारागण भी ज्यों के त्यों प्रकाशमान
हैं, तथापि एक प्राणप्यारी मृगनयनी के विना यह सारा
संसार मुझको अंधकार नय प्रतीत होता है ॥ १४ ॥

On account of the absence of my fastidious love
the whole world appears to me to be wrapped in dense
darkness, notwithstanding it is light lamp- fire, sun,
moon and stars

This stanza which is quoted above is in the *S'ringar* (शृङ्गार)
(सुभाषितवलि १२३५) stands 15th in the 4th *S'ringar* (मनहरदशक)

Cf—(a) “ पुत्रपौत्रवधूभृत्यै, रुद्रैर्नपि सन्दा ।

भार्याहीनगृहस्थस्य, इन्धमेव गृहनाम् ”

(सुभाषितरत्नभाण्डागार २५२/१३४)

(b) “ यः प्रदोषः प्रदोषोसी, काटः काटः किमुच्छते ।

दोषादोषाकरवती, विना तन्या समाग्नात् ”

(सुभाषितवलि)

(c) “ She was my life & my ring-bolt

That quenched, what beam shall break my mold ? ” Byron's
Poems of Love.

उद्धतः स्तनभार एष तरले नेत्रे चले भ्रूलते,
रागाधिष्ठित मोष्ठ पल्लवमिदं कुर्वन्तु नामव्य-
थाम् । सौभाग्याक्षरपङ्क्तिकेव लिखिता पु-
ष्पायुधेन स्वयं, मध्यस्थाऽपि करोति ताप
मधिकं रोमावली केन सा ॥ १५ ॥

हे सुन्दरि ! तुम्हारे पीनोन्नत कुचयुगल, चंचलनेत्र, च-
पलभ्रुवङ्ग और विषफल के समान लाल होठ, रसिक
जनोंको दुःखित करते हैं वह तो ठीक, परंतु कामदेव के
निज करकमल से लिखी हुई सौभाग्यरूप अक्षरों की
पंक्ति के सदृश यह रोमावली मध्यस्थाहोने परभी न
मालूम क्यों कर विशेष दुःखदायी हो रही है ? ॥ १५ ॥

भाषार्थ ।

कुचयुगल, नेत्र, भ्रूलता गौर भौष्टपल्लवके दुःखदायी होनेका
हेतु तो इनके उन्नत, चंचल, चपल और लाल होनेसे स्पष्ट पाया
जाता है परंतु यह रोमावली मध्यस्था होने पर भी क्योंकि दुःख
देती है सो कुछ समझने नहीं आता ॥ लोकमें ऐसा प्रसिद्ध है कि
जो मध्यस्थ हो वह सताप का हेतु नहीं होता ॥

Properly speaking there cannot be any justifi-
cation in our complaint against the constant agi-
tation of our passionate hearts by the separate and
combined influences of thy rounded and developed
breasts, fickle eye-, evermoving arched brows, and
rosy lips. However we do not know why we are so
sorely pained by the line of hair on thy just
above the, though it is occupying an intermedi-
ate position and though it looks like a special
mark of good fortune written by the hand of *Pushpā-
yudha* (पुष्पायुध), the wielder of flowery weapons !

Quoted anonymously in the *Sadbhāshatācali* (सुभाषितावलि) at १० 1304

Cf — “ सूचापेनिहितः कटाक्षविमिश्रितो निर्मातुं मर्मव्यथां, श्यामात्मा कु-
टिलः करोतु कदरीभातोऽपिमातोऽयम् ।

मोह तावदथ च तन्वि वनुतां विम्बाधरोरागवा न्स्वस्तस्तनमटलस्त-
वथय प्रागेर्मम व्रीडति ”

(गीतगोविन्दे तृतीयसर्गे)

गुरुणा स्तनभारेण, मुखचन्द्रेण भास्वता ।

शनैश्वराभ्यां पादाभ्यां, रेजे ग्रहमयीव सा १६

गुरुस्तनभार से, सूर्य के समान प्रकाशमान मुखचंद्र से, और शनैश्वर (मंदगामी) चरणों से वह सुंदरी ग्रहमयी प्रतीत होती है ॥ १६ ॥

इस श्लोक का चमत्कार "गुरुणा," "चन्द्रेण," "भास्वता," और "शनैश्वराभ्यां" के दोनों अर्थों के जानने से प्रत्यक्ष होगा ।

(क) "गुरु" = १ भारी अर्थात् पीनोन्नत, और २ बृहस्पति ।

(ख) "चंद्रमा" = १ चंद्रमा के सदृश, और २ चंद्रमा ।

(ग) "भास्वान्" = १ प्रकाशमान, और २ सूर्य ।

और (घ) "शनैश्वर" = १ मंदगामी, और २ शनैश्वर ।

With her full-developed Jupiter like breasts, bright and sunny moonlike face, and slow-moving Saturn-like limbs, the very form of that handsome woman resembles the brilliant constellation of the planets

Quoted anonymously in the *Sanskrit literature* (सुभाषितावलि) at १० 1933

CL—(a) "गुरुणा स्तन भारेण, हस्तेन श्वेतरोचिषा ।

गम्नेन मुग्धेन, रेजे ग्रहमयीवसा" १७८

(श्रीवृष्ण कवेर्नारामन्दचम्पू)

Mark that the first and fourth *Chandas* (1 & 4) are exactly correspond with those of our text

(८) "भास्वताल्लभारेण, श्वेतरोचिषास्मितेन, लोहितेनाधरेण, सौम्येनदर्शनेन, गुरुणानितम्बेन, स्मितेन हारेण, शनैश्चरेण पादेन, विक्चनेन लोचनोत्पलेन, त्रिभुवनविजयकेतुना रूपेण, ग्रहमयीव ।"

(वासवदत्ता)

यस्याः स्तनौ यदि घर्नौ जघनं विहारि, व-
क्रं च चारु तव चित्त किमाकुलत्वम् । पुण्यं
कुरुष्व यदि तेषु तवास्ति वाञ्छा, पुण्यै-
र्विना नहि भवन्ति समीहितार्थाः ॥ १७ ॥

हे मित्र ! उस स्त्रीके पीनोन्नत कुचयुगल, मनोहर ज-
घनस्थल, और सुंदरमुख को देख देख कर अपने चित्त-
को वृथा संतप्त क्यों कर रहे हो, क्योंकि यदि इस सुं-
दरी के पयोधरादि का भोग करनेकी तुम्हारी अभि-
लाषा है तो सुकृत करने के लिए तत्पर हो । पुण्य सं-
चय के बिना मनोवांछित फलकी प्राप्ति कदापि नहीं
हो सकती ॥ १७ ॥

भावार्थ ।

परस्त्री के सौंदर्य को देखकर विकल होना सर्वथा
अनुचित है ॥

Oh heart ! what possible gain is there in thy
painful sensation at the sight of her thick-set breasts,
charming, and fairy face ? If thou hast the
least desire to enjoy the aforesaid things, thou must
perform a series of virtuous actions. The fulfil-
ment of one's hopes and wishes is entirely dependent
upon piety and goodness.

Cf — " किंचिद्व्रित्तकंठकदलदलपीनस्तनावर्तन- व्यायामाश्रितकशुकं
मृगद्विस्तस्यास्तदालोकिताम् । वाचस्ताश्च विदग्धमायचतुराः स्मररीभवन्मनसा,
हृदो मानस किं स्मरस्यभिमताः सिध्यन्तिपुण्यैः त्रियाः ॥ ”

(रुद्रभट्टकृतशृंगारतिलकोदाहरणम्)

मात्सर्यं मुत्सार्यं विचार्यं कार्यं मार्याः सम-
र्यादं मिदं वदन्तु । सेव्या नितम्बाः किमु भू-
धराणां सुतस्मरस्मेरनितम्बिनीनाम् ॥१८॥

हे आर्य जनो! मत्सरता छोड़कर कर्तव्य कर्म के
विचारपूर्वक शास्त्रीय प्रमाण सहित यह कहो कि इस
संसारमें जन्म लेकर मनुष्य को पर्वतों के मध्यवर्ती कं-
दरादि का सेवन करना श्रेष्ठ है अथवा कामोद्दीपन कर-
नेवाली मंदस्मित विलासवती तरुणियों के सुंदर जघन
स्थल का उपभोग करना श्रेष्ठ है? ॥ १८ ॥

Oh ye learned Aryas (आर्या) ! You must, after a
careful consideration of the Sastras, at once make a
candid and authentic (founded on authority) declara-
tion, leaving aside your one-sided views or parti-
ality, as to whether a man should renounce the world
and take his abode into the caves of mountains, or
should enjoy it in a right royal fashion and give
himself up to the pleasures of lovely women with
charming buttocks

Quoted anonymously in the *Sukhavatī* (सुभाषितावलि । २२२९)
the *Darsanī āśhaloka* (दर्शनावलोक), 11 = *Karyamānasa* (कार्यमा-
नुशासन), the *Karyapradīpa* (कार्यप्रदीप), and the *Udāharanācā-
ndika* (उदाहरणचंद्रिका)

CL— “यधीतविधैर्विगते शिशुत्वे, घनेर्जिते हारिणि योवने च ।

सेव्यानितम्बास्तु विलासिनीनां, ततस्तदर्थं धरणीधराणाम् ”

(सुभाषितावलिः)

संसारेऽस्मिन्नसारे परिणतितरले द्वेगती पण्डि-
तानां, तत्त्वज्ञानामृताम्भःप्लुवलुलितधियां
यातु कालः कदाचित् । नोचेन्मुग्धाङ्गनानां
स्तनजघनघनाभोगसंसर्गिणीनां, स्थूलोपस्थ-
स्थलीषु स्थगितकरतलस्पर्शलोलीयता-
नाम् ॥ १९ ॥

इस परिणाम में चंचल और असार संसार में पंडित
जनों की केवल दोही गति होती है, एक तो तत्त्वज्ञान
के अमृतमय सरोवर में बारंबार अवगाहन कर के अ-
पना समय व्यतीत करना और दूसरे मुग्धयुवतियों के
विस्तृत कुचयुगल और जघनस्थल के स्थूल उपस्थल
का सकाम स्पर्श करके कंदर्प सुखका भोग करना ॥ १९॥

In this worthless and changeable world, learned
men should either (1) pass their days in drinking
the nectar of spiritual knowledge, or (2) devote
themselves to the pleasant of youthful
women whose breast and are both hard and
thick-set, and whose are fully developed
and extended.

८१ — “ त्याग लोकसुख या रहे, मत्त परात्माध्यान ।

रमणीयते में रत रहे, अथवा रसिक मुजान ॥ ”

(रसिक कवि)

संमोहयन्ति मदयन्ति विडम्बयन्ति, निर्भर्त्स-
यन्ति रमयन्ति विषादयन्ति । एताः प्रविश्य
हृदयं सदयंनराणां, किं नाम वामनयना न
समाचरन्ति ॥ २१ ॥

हृदय में सदय (दयापूर्वक) प्रवेश करके मनुष्यों को
मोहित करलेने, मदोन्मत्त करने, तरसाने, धमकाने, प्रस-
न्न करने और दुःख देनेवाली इन मृगनयनी सुंदरियों के
लिए ऐसा कौनसा काम है जिसे वह न करती हो ? २१॥

भावार्थ

मृगनयनी सुंदरियों के नेत्र मनुष्यों के हृदयमें प्रथम तो
मानों दयाभाव वसे ही प्रवेश करते हैं परंतु एक बार
प्रवेश करने के पश्चात् उनको नाना भांति से कष्ट देने के
लिए भी किसी प्रकारकी छुटि नहीं करते ?

After once entering the hearts of men, with ap-
parent profusion of kindness and sympathy clever
(lit. crooked eyed) women can either stupify or mad-
den, or mock, or threaten, or gladden, or trouble
them in a thousand different ways as it suits their
whims.

The stanza is also found in the *Mṛcchakatika* (मृच्छकटिक) and the
प्रबोधचंद्रोदय.

Cf.—(a) “ धैर्यं चसूयति श्रियकवलयत्युन्मादयत्यान्तर,
पादे पातयति प्रयच्छति रतस्यान्ते च कुत्सा मलम् ।
ओनिम्नं कुरुते विभाजयति च प्राणोपमैर्वेषुभि,
सपसे जरसा युवानमपि वनारी कनारीयति ॥ ”

(भर्त्सयति निर्वेदम्)

(b) “ What careth she for hearts when once possessed ? ”

Byron's *Childe Harold's Pilgrimage* II III

विश्रम्य विश्रम्य वने द्रुमाणां, छायासु तन्वी
विचचार काचित् । स्तनोत्तरीयेण करोद्धृतेन,
निवारयन्ती शशिनो मयूखान् ॥ २२ ॥

वनके वृक्षोंकी छायामें विश्राम लेले कर वह विरहिणी
तहणी अपने चीरको स्तनपरसे ठठाकर चंद्रमाकी
किरणोंसे निज कोमल शरीर की रक्षा करती हुई वनमें
विचर रही है ॥ २२ ॥

इस श्लोकमें कविने किसी विरहिणी स्त्रीके कोमल
शरीर की असाधारण सुकुमारता का वर्णन किया है कि
जिसके कारण से वह सूर्य की प्रखर किरणोंकीही नहीं
किंतु चंद्रमा के शीतल प्रकाश को भी सहन नहीं कर
सकती । प्रत्येक पदसे श्लोकोक्त तन्वीकी असामान्य सु-
कुमारता प्रत्यक्ष रूपसे झलकती है ॥

Look at the delicate form of that fairy woman
who is walking in cool moonlit night advancing step by
step with a slow and cautious pace resting occasion-
ally under the shade of forest tree and drawing up
her veil over the moon so as to protect her face from
the effects of luminous light

अदर्शने दर्शनमात्रकामा, दृष्ट्वा परिष्वङ्गरसै-
कलोला । आलिङ्गितायां पुन रायताक्ष्या-
माशास्महे विग्रहयो रभेदम् ॥ २३ ॥

विशाल नेत्रवाली रमणी का जबतक दर्शन न हो तब तक तो दर्शनमात्र हीकी आकांक्षा बनी रहती है और दर्शन के पीछे उसका आलिंगन करने की लालसा उत्पन्न हो जाती है, परंतु आलिंगन के अनन्तर तो हमारी यह इच्छा हो जाती है कि किसी प्रकारसे हम दोनों की देह कभी पृथक् ही न हो और हम दोनों में कोई भेद न रहकर इन दो शरीरों का एकही शरीर हो जाय तो बहुत उत्तम हो ॥ २३ ॥

भावार्थ

एक बार देखलेने पर स्त्रियोंसे वचना-सर्वथा असंभव हो जाता है इसलिए मुमुक्षु जनों को स्त्रियोंका चित्तमन मात्रभी नहीं करना चाहिए ॥

As long as we do not see her, our only wish is to have a glance of her handsome person; but when this simple wish is gratified we are anxious to have her body in our loving embrace. However, when that boon is also granted we pray God that He may be gracious enough never to part us asunder but to keep our hearts inseparably closed to one another!

PURPORT

It is impossible not to fall into the snares of women after once seeing their face. True lovers of freedom of will and action should, therefore, avoid them from a distance

मालती शिरसि जृम्भणोन्मुखी, चन्दनं वपुषि
कुङ्कुमाविलम् । वक्षसि प्रियतमा मनोहरा,
स्वर्ग एष परिशिष्ट आगतः ॥ २४ ॥

मस्तक पर खिलती हुई मालती की माला धारण क-
रना, केसर चंदनसे अंगराग करना और मनोहर प्राण
प्यारी को वक्षस्थलसे लगाना पृथ्वीतल परही स्वर्गसुख
भोगने के समान समझना चाहिए ॥ २४ ॥

Those who wear fragrant garlands of budding
jasmine blossoms round their neck rub the sweet
scented saffron over their bodies, and press the hand
some person of a beloved charming lady close to their
hearts, can justly be said to obtain a portion of hea-
venly bliss even upon the surface of this wretched
world

Quoted anonymously in the *Salhana's Jorals* (सुभाषित-माला) at No.
2223. For the idea of the latter half of the stanza, Cf —

“ उत्तरीं समवलम्ब्य या रति , सा न घटमग्ने प्रस्ति मे मति ” १८
(दामोदरहिता ७४ अध्याय)

For the point of the Stanza, Cf —

“ If Heaven a draught of heavenly pleasure spare

One swallow in the melon he should

’Tis when a youthful, young modesty is

In other’s arms breathe out the tender tale

Beneath the milkwhite thorn the scents the evening gale ” Burns

The latter’s Saturday Night.

प्राङ्गामेति मनाग मानितगुणं जाताभिलाषं
ततः, सत्रीडं तदनु श्रुतीकृततनु प्रत्यस्तधैर्यं
पुनः । प्रेमाद्रिं स्पृहणीयनिर्भररहः क्रीडाप्रग-
ल्भं ततो, निःशङ्काङ्गविकर्षणाधिकसुखं रम्यं
कुलस्त्रीरतम् ॥ २५ ॥

प्रथम ही प्रथम “ नहीं नहीं ” के निषेध वाक्यों द्वारा
कृतज्ञता रहित, पश्चात् थोड़ी थोड़ी अभिलाषा सूचक,
पश्चात् लज्जापूर्वक अंग प्रत्यंगों के शिथिल करने की
चेष्टा सहित, पश्चात् अनुरागयुक्त, पश्चात् एकान्त क्रीडा
की आतिशय बांछा सहित, पश्चात् नानाविध केलि
क्रीडा में प्रवीणता प्रगट करनेवाला और तत्पश्चात्
निर्भयपूर्वक अंगमर्दनादिके कारण असाधारण सुख देने-
वाला कुलस्त्री का रमण आत्यंत ही रमणीय है ॥ २५ ॥

इस श्लोक में कविने अज्ञातयौवना नवोढा की दशा से
मारंभ करके प्रौढावस्था पर्यंत की स्वीया नायिका के
सुरत की प्रतिमूर्ति ज्यों की त्यों खींच दी है ॥

The of one's own wife coming of a
high and respectable family is indeed the best and
highest pleasure on the face of the earth, for .. .

Note—I abstain from translating the above
stanza from fear of oversensitive critics who are sure
to decry it as obscene To me, it, however, presents
nothing which can justly be taken as really repug-
nant to man's feelings in general

उरसि निपतितानां स्रस्तधाम्मिल्लकानां, मुकु-
लित नयनानां किञ्चिदुन्मीलितानाम् । सुरत-
जनितस्वेदस्विन्नगण्डस्थलाना मधरमध्रुवधू-
नां भाग्यवन्तः पिबन्ति ॥ २६ ॥

वक्षस्थलपर पड़ी हुई, बिखरे हुए केशवाली, कभी
पलक लगाए हुए, कभी अधखुले नेत्रोंसे कुछ कुछ देखती
हुई, और सुरत जनित प्रस्वेद बिंदुओंको गण्डस्थलपर
धारण करनेवाली पलियोंके अधरामृतका पान करना
विरले भाग्यवान मनुष्योंकेही प्रारब्धमें लिखाहै ॥२६॥

The pleasure of drinking the labial nectar of
their beloved waves who are lying on their breast-
with dishevelled hair, half opened eyelids, and rosy
cheeks streaming with the sweat of recent coition is
indeed reserved for the fortunate few

Quoted anonymously in the *Sulīśāstrāṇi* (सुभाषितानि) at
No. 2135

Cf (a) " रतिरभसितान्तश्चान्तकान्ताकुचान्त, क्षलदनलकण्मा ना-
भिदेशेष्वधो वा । रिप्तमधुरमुखीनां क्षीणनेत्रोत्पलानां, मधरमध्रुवधूनां भाग्यवन्तः
पिबन्ति ॥ " (शार्ङ्गधरस्य)

Mark that the last charana of this verse exactly corresponds with
that of our text.

(b) " आलोलानलकान्तलीं पिबुलितां बिभ्रद्भलकुण्डल,
किञ्चिन्मृदनिदेशक सनुतरेः स्वेदाभस सोकरै ।
तन्या यत्सुरतान्ततान्तनयन वयत्र रतिव्यनये,
तत्ता पातु चिराय किं हरिहराद्यादिभिदैवतैः ३ " (अनुरक्तके)

आमीलितनयनानां, यत्सुरतरसो नु संविदं-
कुरुते । मिथुनैर्मिथोऽवधारित मवितथ
मिदमेव कामनिर्वहणम् ॥ २७ ॥

अधस्तुले नेत्रवाली स्त्रियोंके साथ सुरतरसका साक्षा-
त्कार करनाही कामी जनोंके मनोवाञ्छित पुरुषार्थका
अन्तिम परिणामहै कि जिसको क्रीडा करनेवाले दोनों
स्त्रीपुरुषही भलीभाँति जान सकते हैं ॥ २७ ॥

The company of women whose eyes are partly
closed on account of the intensity of their passion is
the highest pleasure that can be felt by the loving
pair and constitutes the ultimate end of amorous
sports.

For etiquette's sake it is most appropriate and proper to leave
this stanza without any note whatever

इदं मनुचितक्रमश्च पुंसां, यदिह जरास्वपि
मान्मया विकाराः । यदापि च न कृतं नितम्बि-
नीनां, स्तनपतनावधि जीवितं रतंवा ॥ २८ ॥

बृद्धावस्थामेभी कामदेवके विकारोंका अनुभव करना
पुरुषोंके लिए बहुतही अनुचित है, विशेष करके इस
कारणसे कि सुंदर जघनस्थलवाली रमणियोंके जीवन
और सुरतकी अवाधि उनके स्तनोंके पतन होनेके समय
पर्यंत नहीं रक्खी गई है ॥ २८ ॥

How unjustifiable and improper is the decree of
fate which makes men succumb to the sentiments of
love even when they are too old for them ; especially
when we see that the life of women is not limited to
the contraction or fall of their bearing ?

Quoted anonymously in the *Kāvyopaniṣad* (काव्यउपनिषद्) and the
Uddharanachandrikā (उदाहरणचंद्रिका)

Cf — “ न शतेनापि वर्षाणां मपैति मदनशायः ।

तत्राश्रयः निवर्तन्त नरा — १४”

(वाराहीसहिता ७४ अध्याय)

In the *शार्ङ्गधरपद्धति* at No 564, the first half of this verse is
ascribed to *शौटामहारिका*, and the second half to *मोजराज* when both
were playing chess with one another

एतत्कामफलं लोके, यद्वयोरेकचित्ता ।
अन्यचित्त कृतेकामे, शवयोरिव सङ्गमः॥२९॥

इस संसारमें सुरत के समय स्त्रीपुरुषका एक चित्त होनाही कामका फल समझा गया है, क्योंकि जब दोनोंका एक चित्तही न हो वह तो सुरतही नहीं कहा जासकता किंतु शव संगमके समानहै ॥ २९ ॥

The true end of is the full union of the hearts of the enjoying persons ; but when that aim is not accomplished, the intercourse is nothing different from a contact of corpses.

CL— “ सुरते च समाधौ च, मनो यत्र न लीयते । ध्यानेनापि हि किं तेन, किं तेन सुरतेन वा ॥ ”
(शार्ङ्गधरपट्टतिः)

Union of hearts is, in reality, the first requisite for true friendship. Where this is not the case there is neither love nor friendship. The poet expresses this idea very strongly in the above Śloka.

प्रणय मधुराः प्रेमोद्गाढा रसादलसा स्तथा,
 भणितमधुरा मुग्धप्रायाः प्रकाशितसम्मदाः ।
 प्रकृतिसुभगा विश्रम्भार्हाः स्मरोदयदायिनो,
 रहसि किमपि स्वैरालापा हरन्ति मृगी
 दृशाम् ॥ ३० ॥

नम्रता पूर्वक मधुर, अनुराग पूर्ण, शृंगारादि रसकी
 आधिक्यतासे शिथिल, रति संकेतिक वचनोंसे मधुर,
 अस्फुट, आनंदयुक्त, स्वभावहीसे सुंदर, विश्वासके योग्य
 और कामदेवको उत्पन्न करनेवाला, मृगनयनी सुंदरि-
 योंका एकान्तस्थलका यथेच्छ भाषण निस्संदेह सबके
 मनको हरण करलेताहै ॥ ३० ॥

The words of women with antelope like eyes which are (1) sweet on account of their meekness, (2) full of affection, (3) slow on account of the intensity of their love, (4) agreeable to hear, (5) almost indistinct and unintelligible, (6) expressive of happiness, (7) naturally graceful, (8) trustworthy, (9) apt to excite passion, and (10) coming out of their own free will, if spoken in a lonely space are sure to enslave the hearts of those to whom they are addressed

CL— (a) “ मुहुरविशदा विम्रभार्हा मुहु स्मृतमन्यवो, मुहुरसरला प्रेम
 प्रदा मुहुर्महुरस्यरा । विततशपयोपाटमाह्ला मुहुर्मधुरामुहु, परिवशधिरे निष्प
 र्येत्ता मियो मियुनोक्तय ॥ ” (सुभाषितावलि)

(b) “ ग्लानस्य जीवकुमुदस्य विकासनानि, सन्तर्पणानि सक्ले-
 न्द्रिग्यन्दनानि । एतानि ते सुवचनानि सरोरुहाक्षि, वर्णामृतानि मनसश्च
 रसायनानि ॥ ” (भवभूतिवृत्तोत्तररामचरितम्)

आवासः क्रियतां गाङ्गे, पापहारिणि वारिणि ।
स्तनद्वये तरुण्यावा, मनोहारिणि हारिणि ॥ ३१ ॥

यातो पापमोचनी श्रीगंगाजीके तटका सेवन करनाही
श्रेष्ठहै और या तरुणी सुंदरियोंके मनोहर स्तनमध्यका
भोगविलासही ठीकहै ॥ ३१ ॥

भावार्थ ।

मनुष्यको उचितहै कि यातो जगतके जंजालोंको
छोडकर श्रीगंगाजीके तटका निवास करे और या
संसारमें अनुरक्त होकर सुंदर युवतियोंके साथ विहार करे।

You should either go to the Ganges and take your
abode on her pious banks quite capable of purifying
your soul of all previous sins, or you should devote
yourself to the charming breasts of young women
adorned with beautiful necklaces.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at
No 3425 (B S S No XXXI)

The Hindus consider the Ganges as the most sanctifying stream
on the surface of the globe For the description of the Ganges, see our
note elsewhere

प्रियपुरतो युवतीनां, तावत्पदमातनोतु हृदि-
मानः । वहति न यावच्चन्दन तरुसरभिर्नि-
र्मलः पवनः ॥ ३२ ॥

तरुणियोंके हृदयमें अपने प्राणवल्लभके समक्ष मानकी
स्थिति जबतकही रह सकतीहै कि तबतक चंदन तरुकी
सुगंधयुक्त निर्मल पवनका संचार न हो ॥ ३२ ॥

भावार्थ ।

मलपाचलके शीतल, मंद, सुगंध पवनके चलतेही
मानवती स्त्रियोंके मानका तत्काल मर्दन होजाता है ।

In company of their lovers, jealous anger in
youthful women's hearts can only exist until the blow-
ing of a fresh breeze smelling of the sweet scent of
sandal wood.

Sanskrit poetry is very full—rather overful—of the description of
madness or jealous anger of our ladyloves. Fresh breezes saturated
with the sweet scent of sandal are one of the many causes which help us to
a considerable extent to put out their anger, to reinstate ourselves
into their favours and to bring about the wished for reconciliation with
our sweethearts far sooner than it could have been under any other
circumstance

परिमलभृतो वाताः शाखा नवाङ्कुरकोटयो,
मधुरविरुतोत्कण्ठावाचः प्रियाः पिकपक्षि-
णाम् । विरलसुरतस्वेदोद्गारा वधूवदनेन्दवः,
प्रसरति मधौरात्र्यां जातो न कस्य गुणो-
दयः ॥ ३३ ॥

जिस समयमें सुगंधयुक्त पवन चलने लगता है,
वृक्षोंकी शाखा नवीन पत्राङ्कुरोंसे सुशोभित होजातीहै,
कोयल उत्कण्ठायुक्त प्रिय कलरव करने लगते है, और
परिनयोंके सुखचंद्रपर सुरत जनित मस्वेदकी तनिकसी
धार बहार देने लगती है, ऐसे वसन्तऋतुकी रात्रिमें
कौनसा ऐसा पुरुष है कि जिसके हृदयमे कामदेवका
उदय न होता हो। ॥ ३३ ॥

Who is it that can avoid the excitement of
passion in the midst of a lovely night of Spring when
the air is full of agreeable smell, the boughs of trees
are covered with fresh foliage, the sweet cooings of
cuckoos are causing great sensation in the hearts,
and the sweat is slightly perceptible on the
cheeks of moon faced ladies ?

CL— (a) " आकम्पितानि हृदयानि मनस्विनीनां, दातुं प्रमुहसहकार-
कृतापिनासः । स्रग्माषिजः स्फुटस्य मधुसुखस्य, श्लोकापिर्मधुसुखस्य च प्रति
नादै " ३३ (भृगुसहार)

(b) " अविरलकमलनिकास, सकलालिमदश्वकीकिलानन्दः ।

रम्योऽयमेति सपति, लोकोत्कण्ठाकर काल ॥ ८३ "

(काव्यालङ्कारः । ७ अध्याय)

मधुरयं मधुरै रपि कोकिला-कलकलैर्मलय-
स्य च वायुभिः ॥ विरहिणः प्रणिहन्ति शरी-
रिणो, विपदि हन्त सुधाऽपि विषायते ॥३४॥

कोकिलके मधुर कलरव, और मलयाचलके सुगंधित पवनोंसे विभूषित होनेपरभी यह वसंतऋतु विरहीजनोंके प्राणोंका हरण करलेताहै । अहो ! क्याही खेदका विष-यहै कि देहधारियोंके लिए विपत्तिके समयमें अमृतभी विषके समान दुःखदायी हो जाताहै ॥ ३४ ॥

The hearts of lovers separated from their sweet-heart are sorely pained by the lovely Spring, notwithstanding its sweet cooings of cuckoos, and the odouriferous air of the Malaya True it is, that in man's misfortune nectar is even changed into poison.

Cf — (a) " पाटीमृदुभुजगधुग्बमुद्धा याता इवातापिने, वाता वान्ति द-
हन्ति लोचन म्नी ताम्रारसारहृमा । एते हन्त विरान्ति कुजितमय हाटाऽथ
कोकिला, बालागटमृणालकोमलतनुः प्राणान्वयं रक्षतु " ५७

(भामिनी विज्ञप्तः । मृगारे)

(b) " लम्बीलम्बुमधुघटुन्धमधुप्याघृतचूताङ्कुर व्रीडाकोविष्ठ-
कावलीवलकलैरद्वीर्णकर्णज्वरा । नीकतेपयैः कयं यद्यपि ध्वानावपन-
क्षण प्राप्तामाणासमासमागमरसोऽस्मिन्निवासरः " (गीतगोविन्द । मयमूर्तः)

आवासः किल किञ्चिदेव दयितापार्श्वेविलासा
लसः, कर्णे कोकिलकामिनीकलरवः स्मेरो ल-
तामण्डपः । गोष्ठी सत्कविभिः समंकतिपयैः
सेव्याः सितांशोः कराः, केषांचित्सुखयन्त्यवे-
हि हृदयं चैत्रे विचित्राः क्षपाः ॥ ३५ ॥

जिस समयमें, भोगविलाससे शिथिल होकर अपनी
प्राणप्यारीके निकट कुछ काल निवास करना, कोकिल
कामिनियोंके सुंदर शब्दोंका भवण करना, प्रफुल्लित
लतामंडपका आनंद लूटना, और उत्तमोत्तम कवीश्वरोंकी
गोष्ठी और चंद्रमाकी शीतल किरणोंका सेवन करना
आनंददायक होताहै वैसी चित्रविचित्र चैत्रकी रात्रियें
किसी किसी भाग्यवान मनुष्योंके हृदयकोही सुखी
करती हैं ॥ ३५ ॥

There are only a few persons who can afford to
delight themselves in the wonderfully pleasant nights
of *Chaitra* either by taking a slight rest from their
amorous toils by the side of their beloved loves, or by
hearing the sweet chirpings of female cuckoos, or by
entering the interior of a lovely bower of creepers, or
by conversing with good poets, or by enjoying the
cool rays of the moon.

Cf — “रम्यः प्रदोषसमयः स्फुटचंद्रमासः, पुष्कोकिलस्य विद्यतं पवनः
सगन्धिः । मत्तालियुगविद्यत निशिशीघुपानं, सर्वं रसायनमिदं कुसुमायुधस्य ३४”

‘मल्लसहारे वसन्तवर्णने’

पान्थस्त्रीविरहानलाहुति कथा मातन्वतीम-
ञ्जरी, माकन्देषु पिकाङ्गनाभिरधुना सोत्क-
ण्ठ मालोक्यते । अप्येते नवपाटलापरिमलप्रा-
ग्भारपाटञ्चरा, वान्ति क्लान्तिवितानतानवकृ-
ताः श्रीखण्डशैलानिलाः ॥ ३६ ॥

इस वसंतकालमें स्थान स्थानमें पापिकोंकी विरहिणी स्त्रियोंकी वियोगामिसे निकली हुई मंजरीरूपी शिखा प्रज्वलित होरही है, आस्रके वृक्षोंमें कीयल उत्कंठासहित अवलोकन कररही हैं, और नवीन खिले हुए पलाशके पुष्पसमूहकी सुगंधि चुरानेवाले और मार्ग चलनेके श्रमको दूर करनेवाले मलयाचलके पवन चलरहे हैं ॥ ३६ ॥

इस श्लोकमें कविने वसंतऋतुकी स्वाभाविक महिमा वर्णनकी है ॥

The sight of mango stalks representing as it were the burning flame of the fire of separation from his beloved wife, the passionate looks of female cuckoos, and the sweet-scented breeze of the Malaya mountain blowing with the stolen odour of the newly blossomed *Pátals* that can allay the fatigue of the way, all combine to add a great deal to the mental pangs of the unfortunate traveller away from home.

८५ — “ दसविगलितमहोवह्निचक्षुराग प्रकीटतपटवासैर्गस्यन्वानना-
नि । इह हि ददति चेतः केतकीगन्धवपुः, प्रसरदसम बाणप्राणवद्गन्धवाहः । ”

(गीतगोविंदः प्रथमसर्गः)

सहकारकुसुमकेसर निकरभरामोदमूर्छितादि-
गन्ते । मधुरमधु विधुरमधुपे, मधौ भवेत्कस्य
नोत्कण्ठा ॥ ३७ ॥

जिस समयमें आमके पुष्पोंकी केसरके अतिशय
सुगंधसे दशो दिशा व्याप्त होजाती हैं और मधुर मधुके
आस्वादनसे सारे भ्रमर उन्मत्त हो जाते हैं उस वसंत
ऋतुमें किस मनुष्यके मनमें यामोदीपन नहीं होता? ३७

The advent of the lovely season of Spring when
the whole atmosphere is quite saturated with the
sweet perfume of copious mango blossoms, and the
bees are almost maddened with drinking the
flowery juice is powerful enough to make us ardently
long for the company of our beloved persons. To be
sure, there is none who can successfully stand the
irresistible force of Love in Spring

Quoted under *K p l r* in the *Sukh Itarali* (सुभाषितावलि)
at No 1666 and the *शार्ङ्गधरपद्धति* at \ 3-4

Cf — (a) “ विकसितसहकारभारहारी, परिमलपुञ्जितमुञ्जितद्विरेक ।
नवकिसलयचारुधामरश्री हंसति मुनेरपि मानस वसन्त ”

(काव्यप्रदीप.)

(b) अलपानिउल्लसन्मोक्षज भद्रकलकलकलकलकलललम ।

मधुरमधुविधुरमधुपे, मधुरमधुनाधिनोति धराम् ”

(काव्यालङ्कार, II 30)

Mark that the 3rd *Clara* is of this stanza as well as to that
of our text.

अच्छार्द्रचन्दनरसार्द्रकरामृगाक्ष्यो, धारागृहा-
णि कुसुमानि च कौमुदी च । मन्दो मरुत्सु-
मनसः शुचिहर्म्यपृष्ठं, ग्रीष्मे मदं च मदनं च
विवर्द्धयन्ति ॥ ३८ ॥

अत्यंत स्वच्छ चंदनके रससे आर्द्रहाथोंवाली मृग-
नयनी सुंदरियें. जलयंत्र (हौज़ फँवारे आदि), पुष्प,
चंद्रमाकी निर्मल चांदनी, मंदगामी सुगंधित पवन,
और सुंदर महलकी छत, ये सब ग्रीष्म ऋतुमें आनंद
और कामदेव दोनोंहीकी वृद्धि करते हैं ॥ ३८ ॥

Hands of faireyed damsels drenched with the
juice of pure sandal, houses furnished with
artificial jets or fountains of water, flower-, moonlit
nights, slow and sweet-scented breezes, and beautiful
roofs of stately palaces are all conducive to streng-
then high spirits and passion in summer.

Cf —“ निशाः शशाङ्कः क्षतनीराजयः, क्वचिद्विचित्र अलङ्घनमदिरम् ।

मणिप्रकाशः सरसे च चंदन, शुचौ म्रिये यान्ति जनस्य सेव्यताम् ”

(ऋतुसंहारः । मीम्बरवर्णनम्)

स्रजो हृद्यामोदा व्यजनपवन श्वन्द्रकिरणाः,
 परागः कासारो मलयजरजः सीधुविशदम् ।
 शुचिः सौधोत्सङ्गः प्रतनुवसनं पङ्कजदृशो,
 निदाघार्ता ह्येतत्सुखमुपलभन्ते सुकृतिनः ३९॥

ग्रीष्मके निदाघसे पीडित होकर मनोहर पुष्पमाला,
 पंखेका पवन, चंद्रमाकी शीतल किरण, पुष्पोंका पराग,
 सरोवर, चंदनकी रज, उत्तममदिरा, सुंदर महलकी
 छत, चारीक वस्त्र, और कमलनयनी प्राणप्यारीके उप-
 भोग करनेका सुख विरले भाग्यवान मनुष्यही छूट
 सकते है ॥ ३९ ॥

*Beautiful garlands, fan breeze, lunar rays,
 pollen dust, tink, sandal powder, pure wine, fine pa-
 lace, few (necesary) clothes of delicate fibre, and
 lotus-eyed women constitute a special privilege of the
 blessed few when they are pained with the excessive
 heat of summer*

Cf— “अन्यच्छ सित मशुक शुचि मधु स्नामोद मच्छ रज,
 कर्पूषनिधृताद्भनन्दनकुचद्वन्दा कुरद्वीप्सा ।
 धारावैष्म सपाटल निचकिलः स्रग्दाम्बन्दतिथो,
 घात मृष्टि रिय वृथैव तव न ग्रीष्मोऽभविष्यदि ।”

(सुमावितरत्नभाषागारः)

सुधाशुभ्रं धाम स्फुरदमलराशेः शशधरः,
 प्रियावक्राम्भोजं मलयजरजश्चातिसुरभि ।
 स्रजो हृद्यामोदा स्तदिदमखिलं रागिणिजने,
 करोत्यन्तः क्षोभं नतु विषयसंसर्गविमुखे ॥४०॥

लिपा पुता स्वच्छ महल, चंद्रमाकी निर्मल प्रकाश-
 मान चांदनी, प्राणप्यारीका सुखकमल, अत्यंत सुगंधित
 चंदनकी रज, और मनोहर पुष्पमाला कामी जनोके
 मनमें बहुत क्षोभ उत्पन्न कर सकते हैं परंतु विषय
 वासनासे विमुख विरक्त जनके अंतःकरणमें किसी
 प्रकारका विकार नहीं कर सकते ॥ ४० ॥

A neat and clean house, the clear and reful-
 gent moon, the lotus-like face of sweethearts, fragrant
 sandal dust, and charming garlands are able to cause
 a powerful storm into the hearts of the passionate ;
 but, on the contrary, they are quite helpless to pro-
 duce the least effect upon the calm and serene tem-
 perament of those who have resolutely turned their
 faces from sensual pleasures.

When we consider the point of the stanza we cannot fairly
 justify its place in the description of Summer. However, the poet
 seems apparently bent on bringing the cooling effects of cleanliness,
 moon, ladies sandal and flowers to the notice of his readers

तरुणीवैषादीपितकामा, विकसितजातिः पुण्य
सुगन्धिः । उन्नतपीनपयोधरभारा, प्रावृट्
कुरुते कस्य न हर्षम् ॥ ४१ ॥

कामोद्दीपन करनेवाली, प्रफुल्लित मालती लतासे
सुशोभित, उत्तम सुगंधसे सुगंधित, तथा उन्नत और सघन
पयोधरोंसे युक्त वर्षाऋतु तरुणी स्त्रीके समान किस
मनुष्यके हृदयको हर्षित नहीं करती ॥ ४१ ॥

कविने इस श्लोकमें वर्षा ऋतुकी तुलना तरुणी स्त्रीके
साथ की है । “ दीपितकामा, ” “ विकसितजातिः ”
“ पुण्यसुगंधिः, ” और “ उन्नतपीनपयोधरभारा, ” तरुणी
और प्रावृट् दोनोंहीके विशेषण हैं ॥

Who is not delighted at the sight of the rainy
season which like a youthful lady is quite capable of
exciting men's passions by the fragrant odour of full-
blown *Jāti* flowers and the thick gathering of rising
clouds loaded with rains ?

In the following couplet we have got a very striking contrast
to the idea of the text for, here, the poet *Tridhī* (त्रिद्धि) compares
the rainy season to an old woman

“ अपगतजोविकारा, घनपटलाजान्ततारकालोका ।

लम्बपयोधरभारा, प्रावृट्यं वृद्धवन्तिव ” (सुभाषितावलिः)

वियदुपचितमेघं भूमयः कन्दालिन्यो, नवकुट
जकदम्बामोदिनो गन्धवाहाः । शिखिकुलक-
लकेकारावरम्या वनान्ताः, सुखिन मसुखिनं
वा सर्वमुत्कण्ठयन्ति ॥ ४२ ॥

वर्षाकालके मेघपटलसे व्याप्त हुआ आकाश, नवीन
अंकुरोंसे युक्त भूमिस्थल, तत्क्षणखिले हुए कुटज और
कदंबके पुष्पोंकी सुगंधसे सुगंधित पवन, और
मयूरमंडलीके कलरवसे रमणीय वनप्रदेश, सुखी और
दुखी सबहीको उत्कंठित करते हैं ॥ ४२ ॥

The spirits of every person whether happy or unhappy are sure to be affected with ardent passion at the sight of the cloudy sky, the sprouting fields, the fragrant breeze blowing with the odour of newly blossomed *Kutaja* (कुटज) and *Kadamb* (कदम्ब) flowers, and the charming forests full of melodious noise of peacock flights

Cf —(a) " इतिप्रकन्दलदलान्तरलभ्यमान, शुभ्रन्मदान्धमधुपे घनमेघ-
काले । स्वप्नेऽपि य प्रवसति प्रविहायकान्तां, तस्मैविषाणराहिताय नमो वृषाय ।"

(सुभाषितरत्नभाण्डागारः)

(b) " मअण च मत्तमेह घारालुलिअजुणाई अ वणाई ।

(म न) (घ) (तार्जुनानि) (च) (नानि)

गिरहद्वार मिअद्वार हरन्ति नीलाओ वि गिसाओ ।

(नि) (मृगा) (अपि) (निशा .)

(आनन्दवर्धनस्य ध्वन्यालोके)

(c) " वियदलिमलिनाम्बुगर्भमेघं, मधुकरकोकिलकुजितैर्दिशां श्री-
षणि रमिनवाङ्मुखाद्वट्टट्ट, प्रणति परो दयिते प्रसीद मुग्धे "

(काव्यप्रदीप .)

उपरिघनं घनपटलं, तिर्यंगिरयोऽपि नर्तित-
मयूराः । क्षितिरपि कन्दलधवला, दृष्टिपथिकः
क्यापयतु ॥ ४३ ॥

मस्तकके ऊपर तो मेघोंकी घटाका घटाटोप हो रहा है, दोनों पार्श्वके पहाड़ोंमें मयूर मंडली नृत्य कर रही हैं और चरणोंके नीचेकी भूमि नवीन कंदलसे धवल हो रही है । इस दशामें विचारे पथिक किस तर्फमें दृष्टि करके संतुष्ट हो सकते हैं ? क्योंकि वे जिधर देखते हैं उधरही कामोद्दीपक पदार्थोंसे उनका अंतःकरण संतप्त होता है ॥ ४३ ॥

How can the mind of a wayfarer be not disturbed at the sight of his head being canopied with raining clouds, the sidelong hills being filled with peacocks dancing with pleasure, and the soil beneath his feet being covered with flowers and roots ?

Quoted under *Bhartrihari* (भर्तृहरि) in the *Sanskrit literature* (मुद्रादितावलि) at p. 1744 and anonymously in the *शार्ङ्गधरपद्धति* at No 388b

The words "उपरि घन घन पटलं" are also met with in the *Madhukarāśāstra* (मुद्रादितावलि : १ : २१)

Cf — "दलकदलभाग्भूमि, सनवाम्बुदमम्बलम् ।

वायु. फुल्लाम्बुजयुजो, जातादृष्टिविषमम् "

(काव्यानुशासनम्)

इतो विद्युद्वल्लीविलसित मितः केतकितरोः,
स्फुरद्गन्धः प्रोद्यज्जलदनिनदस्फूर्जित मितः ।
इतः केकिक्रीडाकलकलरवः पक्ष्मलदृशां,
कथं यास्यन्तेते विरहदिवसाः संभृतरसाः ४४॥

नहीं मालूम कि सुलोचना विराहिणी स्त्रियोंके शृङ्गारादिरसोंकी वृद्धि करनेवाले वियोगके दिन इस वर्षा कालमें किस प्रकारसे कटेंगे, क्योंकि एक ओर तो आकाशमें विजलियोंने झमाझम मचा रक्खी है और दूसरी ओर फूली हुई केतकीकी महक उड़ रही है, तथा इधर तो बरसते हुए मेघोंका समूह गर्जना कर रहा है और उधर मयूर मंडली उन्मत्त होकर नाचती हुई सुंदर कलरव कर रही है ॥ ४४ ॥

With what great difficulty will, the day of women, with strong and beautiful eyelashes and wellversed in the art of enjoyments, be passed at the time of separation from their loving husbands when their hearts are sorely pained with the fire of passion continually brightened at the sight of a brilliant flash of lightning in the sky, on the one side, and the odorous air fraught with the strong scent of *Ketaki* (केतकी) flowers, on the other; as well as of the roaring of raining clouds, in this place, and the passionate cries of peacocks in that ?

CL—(a) “दिशाघारा हारा शमितरमभासा शमवता मसूचीसंचारा श्रुतमदविकाराश्चशिखिनाम् । घृताध्वन्याषारा स्तुहिनकणसारा विरहिणी मनः कीर्णाङ्गाराः किरति जलघारा जलधरः ॥” (सुभाषितरत्नभाङ्गाराः)

(b) “मेघै र्व्योम नवान्मुर्विसुमती विद्युद्वताभिर्दिशो, घाताभि र्मेघन वनानि कुटजै पूरै र्वृत्तानिभ्रगा । एकां घातायितुं विद्योगविधुरां दीनां वराकीं स्त्रियं, प्रादुट्काल हताशवर्णयकृत मिय्या किन्मादम्बरम् ॥”

(सुभाषितावलि)

(c) “इत केकीनादे स्तुदति शतकोटि प्रतिमटे, रितः घाम काम कठिनतराबाले प्रहरति । इतो गर्जत्युर्वेजलधरणो भीमनिनदे, विना नाथं जाने न सखि मविता किं ननु मम ॥”

(जनार्दनमट्टस्य शृङ्गारशतकम्)

असूचीसंसारे तमसि नभसि प्रौढजलद-ध्वनि-
प्राये तस्मिन्पतति दृषदां नीरनिचये । इदं
सौदामिन्याः कनककमनीयं विलसितं, मुदं च
ग्लानिं च प्रथयति पथिष्वेव सुदृशाम् ॥४५॥

जिस साँवनकी महा अंधियारी रातमें सूईके बराबर
भी पगडंडी नहीं सूझती, और अत्यंत गर्जना करने-
वाली और मूसलधार बरसनेवाली घटासे सारी पृथ्वी
ओले और जलसे व्याप्त होरहीहै, उस समयकी सुवर्णके
समान सुंदर बिजलीकी चमक सुलौचना बिराहिणी
स्त्रियोंके अंतःकरणमें हर्ष और ग्लानि दोनोंका विस्तार
करती हैं ४५ ॥

In the dark nights of *Nabhas* or *Shrāvicana* (नभस्
or श्रावण) when rain and hail are falling upon the
earth with a tremendous noise of roaring clouds, and
when footpaths are quite imperceptible to the eyes,
the golden flash of lightning beautifully shining
across the sky is at once a source of great delight
and disturbance to fair-eyed ladies

The downpour of rain is particularly smart and heavy
during the month of Śrāwan which generally falls in with July, add
to it the deafening roar of the clouds in a dark night, and the miseries
or fears of a lonely woman will be found really astounding

आसारेण न हर्म्यतः प्रियतमैर्यातुं बहिः श-
क्यते, शीतोत्कम्पनिमित्तं मायतदृशा गाढं
समालिङ्ग्यते । जाताः शीतलशीकराश्च मरु-
तश्चात्यन्तखेदच्छिदो, धन्यानां वत दुर्दिनं
सुदिनतां याति प्रियासङ्गमे ॥ ४६ ॥

जिस समयमें मूसलधार वर्षाके कारण प्राणवल्लभ
शयनमंदिरसे बाहिर नहीं जा सकते और शीतसे
कांपती हुई पूर्णरूपसे खुले हुए नेत्रोंसे देखनेवाली
प्राणप्यारीका गाढआलिंगन करते हैं, तथा शीतल जल
कणको धारण करनेवाली पवन सुरतके अत्यंत परिश्र-
मको मिटा देती है, वह वर्षाके दुर्दिन सौभाग्य शाली
पुरुषोंके लिए सुदिनका स्वरूप धारण करलेंते हैं ॥ ४६ ॥

For blessed persons, a foul rainy day is even
changed into a pleasant and enjoyable one ; for,
when they are unable to go out of their bedrooms on
account of the incessant downpour of rains, they glad-
ly return to their loves who trembling with cold
take them into their close embraces, as well as when
the cool particles of water in the surrounding atmos-
phere give them a refreshing sensation, and allay the
excess of fatigue they might have incurred in their
sensual pleasures

Quoted anonymously in the *Suddhashitarali* (शुभाशितारलि)
at No 1784

No one needs be told that the company of those near and dear
to us invariably lightens the bitter severities of a stormy and foul
weather

अर्द्धं नीत्वा निशायाः सरभससुरतायासखिन्न-
 श्रुथाङ्गः, प्रोद्धूतासह्यतृष्णो मधुमदनिरतो
 हर्म्यपृष्ठे विविक्षे । सम्भोगाकुलान्तकान्ता
 शिथिलभुजलतावर्जितं कर्करीतो, ज्योत्स्ना-
 भिन्नाच्छधारं पिवति न सलिलं शारदं मन्द-
 भाग्यः ॥ ४७ ॥

जो पुरुष शरदकी चांदनीमे आधीरातके समय शी-
 प्रतापूर्वक किए हुए सुरतके परिश्रमसे शिथिल, असह्य
 तृष्णासे व्याकुल, और मदिरापानसे उन्मत्त होकर
 स्वच्छ महलकी छतपर बैठा हुआ संभोग जनित खेदसे
 शिथिल भुजावाली प्राणप्यारके हिलते हुए हाथोमे ली
 हुई हिलती हुई झारीसे पढ़ती हुई निर्मल जलधाराका
 पान नहीं करता वह निस्संदेह मंदभागी है ॥ ४७ ॥

One who after the lapse of the first half of night
 when having tired of the recent of his
 wife, and pained with unbearable thirst on that
 account, is sitting in an intoxicated state on the
 lovely roof of a palace, does not avail himself of the
 pleasure of drinking clear autumnal water pouring
 out in a transparent stream in bright moonlight
 from the mouth of a beautiful waterpot held by the
 trembling hands of his beloved sweetheart whose
 strength has equally failed owing to the sad ,
 is no doubt a very unfortunate being

Quoted under *Bhartrihars* (भर्तृहरि) in the *Śar gadharopaddhat*
 (शार्ङ्गधरपद्धति । ३९०८) and anonymously in the *Ś bhush tarali*
 (सुभाषितावलि । १८२४)

CL.—" इत्य निर्मलकर्करीस्य मसह मालेय वाताहत,

नाथन्या प्रचुर पिवन्त्यनुदिन मोन्मुक्तधार पय "

(काव्यालंकारटीकायाम्)

हेमन्तेदधिलुग्धसर्पिरशनामाञ्जिष्ठवासोभृतः,
 काश्मीरद्रवसान्द्रदिग्धवपुषः खिन्ना विचित्रै-
 रतैः । पीनोरुस्तनकामिनीजनकृताश्लेषा गृहा-
 भ्यन्तरे, ताम्बूलीदलपूगपूरितमुखा धन्याः
 सुखं शेरते ॥ ४८ ॥

हेमन्त ऋतुके समय दही, दुग्ध और घृतादिका भोजन करनेवाले, मंजीठके रंगे हुए लाल वस्त्र पहननेवाले, सघन केसरके रससे शरीरको चित्रित करनेवाले, नाना प्रकारके सुरतजनित खेदसे शिथिल होकर पीनोन्नत उरुस्थल और स्तनोंकी धारण करनेवाली कामवती स्त्रियोंका आलिंगन किए हुए सुंदर ताम्बूलकी बीदिका सुखमें लिए जो पुरुष मंदिरके अभ्यंतर स्थानमें सुख पूर्वक शयन करतेहैं वह निस्संदेह धन्य है ॥ ४८ ॥

In winter, those persons are indeed very fortunate who can afford to (1) have plenty of milk and *Ghee* upon their tables, (2) wear deepred clothes upon their bodies, (3) enjoy the luxury of rubbing a thick layer of saffron juice over their handsome persons, (4) have the pleasure of tiring themselves with a variety of sensual enjoyments, (5) lie down into the close embraces of lovely women with thick-set breasts, and (6) sleep with ease and comfort in the interior of their houses, chewing a leaf of piper betel mixed with areca nut and other spices

It may be observed that the use of curd, milk, ghee, red clothes and saffron is specially recommended in the cold weather

चुम्बन्तो गण्डभित्ती रलकवति मुखे सीत्कृता-
न्यादधाना, वक्षः सूत्कञ्चिकेषु स्तनभरपुलको-
द्भेद मापादयन्तः । ऊरूनाकम्पयन्तः पृथु-
जघनतटात्स्रंसयन्तोऽशुकानि, व्यक्तंकान्ताज
नानां विटचरितकृतः शैशिरा वान्ति वाताः ४९॥

कामिनियोंकी अलकावलियुक्त कपोलस्थलीका चुंबन करनेवाले, उनके मुखसे शीतापिफ्यके हेतु 'सी' 'सी' शब्द कराते हुए, कंचुकी रहित वक्षस्पलपर प्रकट हुई रोमावलिके कारणसे दोनों कुचयुगलका भेद घतलाने वाले, दोनों पेडुओंकी कंपित करते हुए और भारीजंघाओंसे वस्त्रोंकी दूर करते हुए शिशिर ऋतुके पवन प्रत्यक्ष रूपसे स्त्रियोंके साथ जार कर्म कर रहे हैं ॥ ४९ ॥

Kissing the , causing a shivering sound of their lips in the fiery faces upon which the luxuriant hair is falling in a wanton state, giving rise to the appearance of a distinct line of demarcation between their bare and heaving breasts, shaking the , and blowing aside the clothes from their bulky, the wintry winds are clearly playing the part of *Vitas* or paramours with beautiful women in broad daylight.

Quoted anonymously in the *Sambhāṣitarālī* (सुभाषितमाली) at No 1833 and the *Sārngadharaṇḍī* (शार्ङ्गधरचन्द्रिका) at No 3945

CL—"सौत्कारं शिङ्गयति, व्रणतद्वद्वरतनोति रोमाञ्चम् ।

कम्मरिक् विमुमिलितो, नहि नहि सखि हैमन पवनः । "

(केशवमिश्रस्थालकाशेष्टरे)

केशानाकलयन्द्दशौ मुकुलयन्वासौ बलादा-
क्षिप-न्नातन्वन्पुलकोद्गमं प्रकटयन्नङ्गेषु कम्पं
गतैः । वारंवारमुदारसीत्कृतकृतो दन्तच्छदा-
न्पीडय-न्प्रायः शैशिरएष सम्प्रति मरुत्का-
न्ता सु कान्तायते ॥ ५० ॥

केशोंको इधर उधर बखेरते हुए, नेत्रोंको बंद करते
हुए, धस्रोंको जोरसे उड़ाते हुए, शरीरको रोमांचित
करते हुए, सारी देहको कंपित करते हुए, शीतकी अधि-
कताके हेतु मुखसे वारंवार सीत्कार शब्दका उच्चारण
कराते हुए और होठोंका चुंबन करते हुए शिशिर ऋतुके
पवन स्त्रियोंके साथ प्रायः पतिका सा आचरण कर रहे हैं ५०

Dishevelled the hair, closing the eyelids, for-
cibly throwing away the clothes, causing a distinct
thrill throughout the body, embracing their slightly
trembling persons, making them repeatedly utter the
low but audible sounds of fear and joy, and kissing
the lips, the cool breezes of winter are frequently
acting the part of wanton husbands or lovers with
women.

असाराः सन्त्वेते विरतिविरसायासविषया, जु-
गुप्सन्तां यद्वा ननु सकलदोषारूपदमिति ।
तथाऽप्यन्तस्तत्वे प्रणिहितधिया मप्यतिवल-
स्तदीयोऽनाख्येयः स्फुरति हृदये कोऽपि
महिमा ॥ ५१ ॥

“संसारके विषय सब असारहै । विरति उत्पन्न होने-
पर रस रहितहै, और सारे दोषोंके मूल कारण है”
इत्यादि निंदा हम भले ही करे, तथापि विषयोंकी महि-
माके अपार और प्रचल होनेमें कोई सदेह नहीं । क्योंकि
परब्रह्म परमात्माके तत्त्ववेत्ता विद्वानोंके अंतःकरणमें
भी ये विषय कामाधिको संदीपन करनेमें सर्वथा समर्थ
होतेहैं ॥ ५१ ॥

Sensual pleasures are, no doubt, fruitless and a
great hinderance to our renouncing the world. People
may therefore hate them as they like, and stigmatise
them as the source of all woe and misery. However
there is something very powerful and undefinable in
their matchless might to cause a strong agitation even
into the hearts of those who having forsaken mundane
objects have entirely devoted themselves to the search
of the First Principle or True Cause

cf. (a) “विवेक प्रवृत्तादुपचित महामोहगहनो,
विकार कोऽप्यर्जयति च तापं च कुरुते” । (मालतीमाधवे)

(b) “अलमति च चलत्वात्स्वप्नमायोपमत्वा-
त्प्रणिति विरसत्वात्सद्रूपेणाद्भुताया ।
इति यदि शतकृत्य स्तत्त्वमालोचयाम-
स्तदपि न हरिणाश्रीं निष्प्रात्यन्तरात्मा” । (विद्वज्ज चरितम्) ।

भवन्तो वेदान्तप्रणिहितधिया मातृगुरवो,
विचित्रालापानां वयमपि कवीनामनुचराः ।
तथाऽप्येतद्भूमो नहि परहितात्पुण्यमधिकं,
न चाऽस्मिन्संसारे कुवलयदृशो रम्यमपरम् ५२

आपत्तो वेदांती पंडितों के गुरु हैं और हम नाना प्रकारकी सुंदर कविता कहनेवाले कवीश्वरोंके अनुचर हैं। तथापि हम सबको यह बात अवश्य कहनी पड़ती है कि इस संसारमें परोपकारके सिवाय पुण्य और कमल-नयनी सुंदरियोंके सिवाय रमणीय और कुछ भी नहीं है ५२

You are the acknowledged preceptors of those who have given themselves to the study of Vedānta and we are the followers of poets whose words being never monotonous are always very beautiful and sweet; but let us make no secret of saying that upon the surface of this earth no other virtue is greater than that of doing good to others, and that nothing is more delightful here than lotus-eyed women.

This Sloka is quoted under Bhakti-ān (भक्ति-आन) by Keshavendra (केशवेंद्र) in his *Satratatādhya* (सुदृढ तिलक).

Cf (a) “ कि सचारे सारं, बहुशोऽपि विचिन्त्यमानमिदमेव ।

मनुजेषु दृष्टत्वं, स्वपरिहृतायोद्यतं जन्म ” ।

(विमल-चार्दस्य-प्रश्नोत्तरसमाला) .

(1) “ सन्तः शृणुध्व हृदये निदध्व-मुत्क्षिप्य बाहु परिरारटीमि ।

न सुधुवान्तुत्य मिहारितरम्य, न सुधुवां तुत्य मिहास्ति रम्यम् ”

(सरस्वतीकण्ठामरणम् । द्वितीयपरिच्छेद.) .

किमिह बहुभिरुक्तैर्युक्ति शून्यैः प्रलापैर्द्वय
मपि पुरुषाणां सर्वदा सेवनीयम् । अभिनव
मदलीलालालसं सुन्दरीणां, स्तनभरपरित्विन्नं
योवनं वा वनं वा ॥ ५३ ॥

युक्ति रहित अनेकानेक वक्कवाद करनेसे क्या प्रयोजन
है । इस संसारमें आकर पुरुषोंके सेवन करने योग्य
दोही पदार्थ हैं । (१) या तो अभिनव रस क्रीडासे
शिथिल और स्तनभारसे पीडित सुन्दरियोंका यौवन
और (२) या वन ॥ ५३ ॥

What use is there in talking a great deal of non-sense and incoherent prattle ? There are only two things worth the devotion of man in this world : (1) either the youth of beautiful women who are ever anxious of having a variety of sensual enjoyments, tired as it were of the burden of their full developed breasts ; or (2) the forest (to live as a hermit.)

“किमिहबहुभिरुक्तैः” is also found in the *Natyasastra* of Bharata (भारतमुनिवृत्त नाट्यशास्त्रम् १५१६७). The *Subhashitāvalī* quotes it under (मटोळट्ट), at No 3453

CE.—“ रसिक सुन्द तुम कानदे, सब मन्यन को सार ।

योग मोद में इक बिना, यह संसार असार ॥ ”

(रसिक कवि).

सत्यं जना वच्मि न पक्षपाताल्लोकेषु सर्वेष्वति
तथ्यमेतत् । नान्यन्मनोहारि नितम्बिनीभ्यो,
दुःखस्यहेतुर्नाहि कश्चिदन्यः ॥ ५४ ॥

हे मनुष्यो ! हम पक्ष पात रहित सत्य सत्य कह रहे हैं
कि इस संसारमें सुंदर नितवस्थल धारण करनेवाली
युवतियोंको छोड़कर न तो कोई मनोहर पदार्थ ही है
और न कोई दुःखादिका हेतुही है ॥ ५४ ॥

भाषार्थ

स्त्रीको छोड़कर संसारमें सुख दुःखका हेतु और कोई
नहीं है ॥ ५४ ॥

Oh my friends ! I speak real and impartial
truth when I say that the only cause of pleasure and
pain (good and evil) in this world of ours is beauti-
ful women of well developed .

Quoted & interpreted in the *Subhash tarali* (सुभाषितावलि) २२३३)

Cf. (a) " रुतं शृणुष्व हृदये निदधमुत्सृज्य बाहू चूरीरटोमि ।

न सुषुवान्तुत्य मिहास्ति रम्यं न सुषुवान्तुत्य मिहास्त्यरम्यम् ॥ "

(b) " Also ' the love of women ! it is known

To be a lovely and a fearful thing " Byron's *Don Juan*.

(c) " लो जग में होती नहीं, वामलेचना वाम ।

रसिक मुना जाता नहीं, कहीं दुःख सुख नाम ॥ " (रसिक कवि).

तावदेव कृतिनां हृदि, स्फुरत्येष निर्मल विवे-
कदीपकः । यावदेव न कुरङ्ग चक्षुषां, ताव्यते
चपल लोचनाञ्चलैः ॥ ५५ ॥

ज्ञानवानों के हृदयमें निर्मल विवेक रूपी दीपकका
प्रकाश केशल तब तकही रह सकताहै कि जब तक उसके
मृगनयनी तरुणियोंके चंचल नेत्रोंकी पवनका झकोरा
न लगे ॥ ५५ ॥

The lamp of clear sighted judgment and know-
ledge in the hearts of good and virtuous persons can
burn only so long as it is not blown out by the
clever and flickering glances of autelope eyed women.

PURPORT

Woman destroys all discretion in man

The idea of the stanza is a favorite point of oriental authors
(cf—(a) “ यावद्विष्टमृगाक्षीणां, नोनरीनर्तिभङ्गुरा,

तावन्ज्ञानवता चित्ते, विवेकं कुरुते पदम् । ”

(b) “ प्रभवति मनसि विवेको, विदुषामपि शास्त्रसम्भवात् ।
निपतन्ति दृष्टिं प्रिक्लिखा, यावन्नेन्द्रीवराक्षीणाम् ” (रसमजरी)

(c) तदवधि कुशलांपुराणशास्त्र—श्रुतिश्रुतचक्रविचारजो विवेकः ।
यदवधि न पद दधातिचित्ते, हरिणकिमोर द्यो द्योर्विलास ।
(मामिनी गिलास शृङ्गारोलास)

(a) “ कष्ट एष तरलस्तरुणीना भावभङ्गुरदगन्त निपात ।

एष चेन्मनासि लब्धविपाकः, किं करिष्यति विवेकवराक । ”
(भर्तृहरि निर्देम्)

There is also a couplet in *Shelke's* *Shil* the well known Persian
poet, which may thus be translated in Hindi “विवेकियों के निर्मल प्रकाश
का मग्न उसी समय तक रहता है जब तक वह स्त्रियों के चरित्रोंसे बचे रहे। ”

भवति वचसि सङ्गत्याग मुद्दिश्यवार्ता, श्रुत-
मुखर मुखानां केवलं पण्डितानाम् । जघन
मरुणरत्नग्रन्थिकाञ्चीकलापं, कुवलयनयना-
नां को विहातुं समर्थः ॥ ५६ ॥

शास्त्रके पढे हुए चतुर पंडितोंके मुखमें वैराग्य सूचक
उपदेश केवल कथन मात्रही समक्षना चाहिये । क्योंकि
कमलनयनी स्त्रियोंकी लालरत्नोंसे जडित कांची कलाप
युक्त जंघाका परित्याग करनेमें वस्तुतः कोई भी समर्थ
नहीं होता ॥ ५६ ॥

Men professing to be learned in the *Sāstras*,
do not preach the doctrine of renouncement in real
earnest, but simply with their tongue ; for, no one in
the world is ever able to give up the sight of lotus-
eyed women's beautiful adorned with belts
of crimson precious gems.

Cf.—“ ये ऽप्यङ्गनानां प्रवदन्ति दोषान्वैराग्यमार्गेण गुणान्विहाय ।

ते दुर्जना मे मनसो वितर्कः, सद्भाववाक्यानि न तानि तेषाम् ५”

(वाराही संहिता ७४ अध्यायः)

(८) “ बुरी बुरी सब जग कहे, त्यागी किन से जाय ?

नारि हृदय जिनके रसिक, ईश्वर प्रगटे आय ॥ ” (रसिक कवि)

स्वपर प्रतारकोऽसौ, निन्दतियोऽलीकपण्डितो
युवतीः । यस्मात्तपसोऽपि फलं, स्वर्गः स्वर्गेऽ
पि चाप्सरसः ॥ ५७ ॥

जो मिथ्याभिमानो पंडित तरुण सुंदारियोंकी निंदा
करते हैं वह स्वयंभी धोखा खाते हैं और दूसरोंकी भी
धोखा देते हैं, क्यों कि अनेकानेक तपश्चरणोंका फल तो
स्वर्गकी प्राप्ति, और स्वर्ग लाभका फल अप्सराओंका
भोगविलास है ॥ ५७ ॥

That learned man, who preaches the doctrine of
hate against young women is indeed a false philo-
sopher who having first deceived himself is deceiving
others; for, the enjoyment of *Aparsas* or heavenly
nymphs is the ultimate end of heaven, which, in its
own turn, is again the result of a series of religious
devotions and virtues.

Cf.—(a) “ननु वनानां फलं मय्य मातुः, फलं क्रतूनां मतिवारि दुष्पम् ।

दुष्पस्य पूर्वं फलं मिन्द्रलोको, दिशश्चर्याः स्त्रिय एव नाकः ॥

(चतुर्वर्ग सत्रहः । ३ । ३.)

(b) अहो धार्ष्ट्यं मसाधूनां, निन्दतामनघा स्त्रियः १५”

(वाराही संहिता ७४ अन्वयः)

According to the Mahomedan religion, Heures are said to
stitute the prominent feature of the heavenly bliss of blessed soul -

मत्तेभकुम्भदलने भुवि सन्ति शूराः, केचि-
त्प्रचण्डमृगराजवधेऽपि दक्षाः । किन्तु ब्रवीमि
वलिनां पुरतः प्रसह्य, कन्दर्पदर्पदलने विरला
मनुष्याः ॥ ५८ ॥

इस पृथ्वीपर मदनोन्मत्त गजराजका कुम्भस्थल दलन करनेवाले बहुतसे शूराँर विद्यमान हैं, और ऐसेही प्रचंड मृगराज सिंहका वध करनेवाले मनुष्य भी बहुत मिल सकते हैं; परंतु बलवानोंके समक्ष हम यह बात जोर देकर कह सकते हैं कि कामदेवका गर्व गंजन करने वाले विरलेही मनुष्य होंगे ॥ ५८ ॥

Quite true that there are men on this earth who are able to break into pieces the frontal heads of wild elephants, as well as some who are skilful to take out the life of lions, the cruel and dreadful lords of the deer ; but I can safely assert before the courageous, that persons who can successfully brave the attacks of Cupid and subdue the passion of love are undoubtedly very few.

Cf — " शूगन्महाशूतमोऽस्ति कोऽत्रा, मनोजवाणैर्ययितो न यस्तु "

(शकटाचार्यस्य प्रश्नोत्तररत्नमालायां)

Successful resistance of the charms of fair ladies is, no doubt, the most difficult task for the Sons of Adam

सन्मार्गे तावदास्ते अभवति पुरुषस्तावदेवे-
न्द्रियाणां, लज्जां तावद्विधत्ते विनयमपि समा-
लंभते तावदेव । भ्रूचापाकृष्टमुक्ताः श्रवणपथ-
गता नीलपक्ष्माण एते, यावल्लीलावतीनां
हृदि न धृतिमुपो दृष्टिवाणाः पतन्ति ॥ ५९ ॥

अपनी इंद्रियोंके सुमार्गमें प्रवृत्त रखने, लज्जाके धारण करने, और नम्रताके अवलम्बन करनेकी अंतिम अवधि विलासवती युवतियोंके भौंहरूपी चापसे छोड़े हुए कर्ण-पर्यंत विशाल नीलपलकोंको धारण करनेवाले और धैर्यका हरण करनेवाले दृष्टिरूप बाणों के पुरुषके हृदयमें लगनेके समय तक ही समझनी चाहिए ॥ ५९ ॥

A man can walk in the path of righteousness, subdue his senses, preserve his modesty, and hold to his moral training, until his heart is not pierced by the stupifying arrows of women's glances shot off from their arched brows and blue eyelashes.

The verse is quoted anonymously in the *Suddhāntar* (सुमा-
रितावलि २२४६) and under *Bhābhāṣa* (बाणमट्ट) in the *Sārngadhara-
paddhati* (शार्ङ्गधरपद्धति) at No. ३२०. I must add that I have not
been able to trace out the verse either to कालिदास or to हर्षचरित,
the two celebrated works of बाणमट्ट.

Cf.—“ न क्षुब्धं न वित्तेन, न वृत्तेन न कर्मणा ।

प्रवृत्तं शक्यते रोदुं, मनोभवपथे मनः । ”

(क्षेमेन्द्रकृत दर्पदलनम् ३ विचारः)

उन्मत्त प्रेमसंरम्भादारभन्ते यदङ्गनाः । तत्र
प्रत्यूहमाधातुं, ब्रह्माऽपि खलु कातरः ॥ ६० ॥

अतिशय अनुरागसे उन्मत्त होकर स्त्रियें जिस कार्यके
आरंभ कर बैठती हैं उसमें विघ्न डालनेके निमित्त स्वर
ब्रह्माजी भी भयभीत होते हैं ॥ ६० ॥

*Brahmā, the Creator, is Himself afraid of throw-
ing an obstacle into what has been undertaken by
women in the hurry and excitement of their pas-
sionate love.*

(*cf.*—“What woman will, heaven will also.”

(*A. Dumis' Marguerite de Valois*.)

For the verification of the poet's statement the reader is referred
to the desperate actions of Portia, Juliet, Imogen, Rosalind and others
which sometimes make the heroines of Shakespeare appear to be some-
thing more than ordinary women.

(*cf.*—“कहा तिया नहिं करसके, कामवती जब होय ?

रसिक सास पति पुत्र सब, करन सके कहु कोय ।”

(*रसिक वरि*.)

तावन्महत्वं पाण्डित्यं, विवेकित्वं कुलीनता ।

यावज्ज्वलति नाङ्गेषु, हन्तपञ्चेषु पावकः ॥६१॥

बड़प्पन, पंडिताई, कुलीनता, और ज्ञानकी स्थिति मनुष्यके हृदयमें कामाग्नि संदीपन होनेके समय तकही रह सकती है ॥ ६१ ॥

भाषार्थ ।

कामदेवकी अग्नि प्रज्वलित होतेही, बड़ाई, पंडिताई, विवेक और कुलीनता तत्काल नष्ट हो जाते हैं ॥

A man can preserve his greatness, learning, nobility and wisdom only so long as his frame is not set aglow with the burning passion of love caused by the fire of *Puncher-hu* (पंचेनु), the holder of the five *arrows (i.e. Cupid)

Cf—(१) “ तावद्धते पुमान्यैष, विवेक शील मेव च ।

यावत्पतति कामस्य, सायकानां न मोक्षे २०४ ”

(कथासरित्सागरः । अष्टकाखण्डे लवके १ तरंगः)

(२) “ जब लग मानवके रासिक, काम न उपजै देह ।

बुझल तभी तक जानियो, धन मन मति धन मेह ॥ ”

(रासिक कवे)

* For the five arrows of Cupid, the reader is referred to our note on the word पंचेनु

शास्त्रज्ञोऽपि प्रथितविनयोऽप्यात्मबोधोऽपि
 वाढं, संसारेऽस्मिन्भवति विरलो भाजनं सद्ग-
 तीनाम् । येनै तस्मिन्निरयनगरद्वार मुद्धाट-
 यन्ती, वामाक्षीणां भवति कुटिला भूलता
 कुञ्चिकेव ॥ ६२ ॥

शास्त्रके जाननेवाले, विनयशील, और आत्मज्ञानियोंमें से भी इस संसारमें कोई विरलाही पुरुष होगा कि जो सद्गति का लाभ कर सके, क्योंकि वाम लोचनवाली स्त्रियोंकी कुटिल भूलतारूपी कुंजीसे नरक द्वारके कपाट उनके लिए पहिलेहीसे खुले रहते हैं ॥ ६२ ॥

Out of those who are wellread in the *Sāstras*, who are renowned for their morality and who are favoured with the knowledge of self, a few persons can only be ever successful to attain to the state of eternal beatitude ; for, the key of the arched brows of crooked-eyed women always opens the doors of hell for the passage of mortals.

Cf — “ इर विमे तन्नरकस्यनारी ” ३ (शङ्कराचार्यस्य प्रश्नोत्तरमाला)

Sanskrit poets when dwelling on the dark side of women generally take delight in describing them as the foremost obstacle in man's entrance into heaven

कृशः काणः खञ्जः श्रवणरहितः पुच्छविकलो,
 वणी पूयस्त्रिन्नः कृमिकुलशतैः रावृततनुः ।
 धुधाक्षामोजोर्णः पिठरककपालार्पितगलः, शुनी
 मन्वेति श्वा हतमपि निहन्त्येव मदनः ॥६३॥

अहो ! कैसे कष्टकी बात है कि दुर्बल, काणा, खोड़ा,
 सूखा, बाँडा, जखमी (घायल), दुर्गन्धयुक्त, सहस्रशः
 कीड़ोंसे व्याप्त शरीरवाला, धुधातुर, जोर्ण, और गलेमें
 मिट्टीके घड़ेका गरगना धारण करनेवाला, कुत्ताभी
 कामान्ध होकर कुत्ती के पीछे पीछे दौड़ता फिरता है ।
 हाय ! इस निष्ठुर कामदेवको ऐसे भरेहुए मार्णिके मारनेमें
 भी कुछ लजा नहीं आती ॥ ६३ ॥

When we see that a wretched dog that is (1) lean,
 (2) one-eyed, (3) bald, (4) earless, (5) -horn of its tail,
 (6) wounded, (7) stinking, (8) covered with thou-and-
 of insects, all over the body, (9) pained with excessive
 hunger, (10) worn out with age and (11) wearing the
 circular head of a broken earthen pot around its neck,
 is even compelled to run passionately after a bitch,
 we cannot help crying unreserved shame upon the
 meanness and cruelty of the god of love who is not
 ashamed of trying his deadly arrows on such a miser-
 able creature already dead of its own misfortunes.

The stanza which is quoted under *Chandrika* in his *Ichit'ya
 rakāntik-ārāṭ* (ओदित्यविचारचर्चा) by *Kāśhemenāra* (कैशेन्द्र) is
 given anonymously in *Amśāṭhā* : commentary on *Hudraṭa's kīrti
 laṅkāra* (रदटकुचकपालङ्कुर), and the *Sekhāṭhāraṭi* (सुभाषितवलि)
 at No. 3320

स्त्रीमुद्रांश्चपकेतनस्यपरमां सर्वार्यसम्पत्करीम्,
 ये मूढाः प्रविहाय यान्ति कुधियो मिथ्याफला-
 न्वेषिणः । ते तेनैव निहत्य निर्दयतरं नग्री कृता
 मुण्डिताः, केचित्पञ्चशिखीकृताश्च जटिलाः
 कापालिकाश्चापरे ॥ ६४ ॥

जो मूढ़ जन कामदेवकी परमोत्तम और सब प्रकारकी संपदाको देनेवाली स्त्री मुद्राका परित्याग करके बुद्धि भटहो मिथ्या फल इंटते फिरते हैं उनको मीनकेतनने भी बहुत कठोर दंड दिए हैं । कितनेही तो नग्न हुए, कितनेही रुंड मुंड, कितने ही पञ्च शिखी धारण किए, कितने ही जटाधारी बने हुए, और कितने ही कपाल हाथमें लिए हुए, भिक्षाटन करते घर-घर-मारे-मारे फिरते हैं॥

भावार्थ

जैसे कोई राजा अपनी मुद्राके उल्लंघन करनेवालोंको उचित दंड देता है वैसेही कामदेव भी अपनी स्त्रीमुद्राके मनादर करने-वालोंको नग्री करणादि उचित दंड देता है ६४

The fools who have forsaken the great woman-seal of the god of love (who has the design of a fish emblazoned on his standard) which can bring them every kind of success in their various pursuits, are indeed devoid of all sense and wisdom; for, they have voluntarily given up the only source of all happiness in this world and are now wandering about in fruitless search of the same. But, see, that they have met adequate punishments at the hands of Cupid who has doomed some to roam about in the world with naked bodies, some with cleanshaven heads, some with bushy and shaggy hairs growing all over the body, some with twisted and matted locks, and others with human skulls in their hands begging alms from door to door.

PURPORT.

As kings punish those who disobey the royal seal, so Cupid inflicts condign punishments on those men who set at naught his woman-seal.

Quoted anonymously by Teighbaffman in his *Kāvyajñāna* (काव्यज्ञान-शासन), and quoted under मर्दहरी in the *शार्ङ्गधरपद्धति* at No. 2062. The verse stands in the *Panchatantra* II. 31. (पंचतंत्रम् ४ तंत्रम् ३४)

विश्वामित्रपराशरप्रभृतयो वाताम्बुपर्णाशना-
स्तेऽपि स्त्रीमुखपङ्कजं सुललितं दृष्ट्वैवमोहं
गताः । शाल्यन्नं मधृतं पयोदधियुतं भुञ्जन्ति
ये मानवास्तेषामिन्द्रियनिग्रहो यदि भवे-
द्विन्ध्यस्तरेत्सागरम् ॥ ६५ ॥

जब कि पवन, जल, और वृक्षादि के पर्ण (पान) का भक्षण करनेवाले विश्वामित्र पराशरादि ऋषि गण भी स्त्रियोका सुंदर मुख कमल देखकर मोहित हो गए तो घृत, दुग्ध और दधिसहित शाक्यादि अन्नके भोजन करनेवाले मनुष्योका इन्द्रिय दमन करना तो विंध्याचलके समुद्रमे तरण करनेके समान बिलकुलही असंभव है ॥ ६५ ॥

When learned saints like Vishvāmitra (विश्वामित्र) Parāśhara (पराशर) and others who supported themselves upon the simplest food of bare leaves of trees and water were even thrown into a state of confusion and unconsciousness at the sight of lotus faced women, how can it then be ever possible for those men who eat the dainties of various grains as rice, wheat &c together with milk, ghee and curdle to keep absolute control over their senses ? The subjection of passion in worldly men is as much out of question as the swimming of the Vindhya over sea

Cf—(a) त्यक्त्वा ऽऽ हार मयो वने स्थितिमता विश्वामित्रियातप ,
सेवा उत्तर मानसा दशदिशो वासविसाना पुन ।
सिद्धादास्तभीकृताद्बलतिका वाताकटाक्षशुभा
च्छिन्नान्तर्हृदया क्षणात्सम्भवन्कामो नृणां दुर्जय ७५ । ”
(गोपीनाथस्य रामसौभाग्यशतकम्)

संसारेऽस्मिन्नसारे कुनृपतिभवनद्वारसेवावल-
म्ब-व्यासङ्गध्वस्तधैर्यं कथममलधियो मानसं
संनिदध्युः । यद्येताः प्रोद्यदिन्दुद्युतिनिचय-
भृतो न स्यु रम्भोजनेत्राः, प्रेङ्खत्काञ्चीकलापाः
स्तनभरविनमन्मध्यभागास्तरुण्यः ॥ ६६ ॥

यदि इस असार संसारमें पूर्ण चंद्रमाकी कान्तिके
समान रूपवती, शब्द करती हुई कणगतीको पहनने-
वाली, और स्तनभारसे नम्रीभूत कटिको धारण करने-
वाली, कमलनयनी तरुणियें न होतीं तो निर्मल
मतिमान पुरुष दुष्ट राजाओंकी व्योढीकी सेवाके संबंधी
नानाप्रकारके दुःखोंको अधीर होकर कदापि नहीं सहते ।

Had there been no youthful ladies with facial splendour of the refulgent moon whose eyes are beautiful like a lotus, whose are quite melodious with a sweet tinkling of bells attached to their belt, and whose waists are somewhat bent on account of the burden of their fullgrown bust, we could never have found, in the mortal world, learned men of bright intellectual powers giving up their natural wisdom, and pass like fools the miserable days of their menial lives at the doors of bad and evil kings.

Quoted anonymously in the *Subbāshitārāṭi* (सुभाषितावलि) at No. 2245

In nine cases out of ten men accept service simply for the sake of supporting their family

सिद्धाध्यासितकन्दरे हरवृषस्कन्धावगाढद्रुमे,
गङ्गाधौतशिलातले हिमवतः स्थाने स्थिते
श्रेयसि । कःकुर्वीत शिरःप्रणाममलिनं ग्लानं
मनस्वी जनो, यद्वित्रस्तकुरङ्गशावनयना न
स्युःस्मरास्त्रं स्त्रियः ॥ ६७ ॥

यदि इस संसारमें भयचकित मृगशावकनयनी स्त्रियों
रूपा कामास्त्र न होते तो सिद्ध गंधर्वादि के निवास
करनेके योग्य कंदरा, शिवजीके वाहन वृषभ श्रेष्ठके
खाज खुजानेके वृक्ष, और गंगाचारसे पवित्र हुए शिला-
तलको धारण करनेवाले हिमाचलके उत्तमोत्तम स्थानोंको
छोड़कर कोई भी मनस्वी दूसरों के आगे प्रणाम करके
अपने मस्तकको मग्नि नहीं करते ॥ ६७ ॥

भाषार्थ

सुंदर स्त्रीही मनुष्योंके मान मर्दन और दीनताका
कारण है ॥

Had there been no women with fawnlike eyes,
the real invulnerable weapons of the god of love,
no wise man in the world would have stained his
head by making a reverential bow before his fellow-
beings ; especially when he could have easily passed
his days in the beautiful valleys of the *Himālayā*
whose caves are inhabited by the *Siddhās*, whose
trees are rubbed with the shoulders of *Nandi* (नन्दी),
the divine ox of *Śhiva*, and whose rocks are washed
down by the sacred waters of the *Ganges*.

PURPORT.

Woman alone is the cause of man's humiliation
in the world.

Quoted anonymously in the *Sambhushat text* (सुभाषितावलि) at No
224

संसारोदधि निस्तार-पदवी न दवीयसी । अन्तरा
दुस्तरा न स्यु-र्यदिरे मदिरेक्षणाः ॥ ६८ ॥

यदि मदोन्मत्त नेत्रवाली स्त्रियें इस जगतमें न होतीं
तो हे संसार! तेरे परलीपार जानेका मार्ग हमारे लिए
कुछ भी कठिन न होता ॥ ६८ ॥

The safe passage over the ocean of existence
would have been comparatively nothing had there
been no women with bewitching eyes who constitute
the only insurmountable barrier to that end.

Quoted anonymously in the शार्ङ्गधरपद्धति at No 4193

(॥) "रेरे वंचल्लोचनाचितरुचे चेत. प्रमुच्य स्थिर-
मेमाणं महिमानं मेणनयना मालोक्य किं वृत्त्यसि ।
किं मन्ये विहरिष्यसे वत इतां मुथान्तराशा मिमां-
मेपा कठवटे कृता खसु शिला संसारवारांनिधौ । "

(काव्यप्रदीप.)

(८) "जो होती नहि नार, प्रदभाती मृगलोचनी ।
जग के परली पार, गमन न दुर्गम कटुक या ॥ "

(रसिक यति)

राजंस्तृष्णाम्बुराशे नहिजगति गतः कश्चि-
देवावसानं, को वाऽर्थोऽर्थैः प्रभूतैः स्ववपुषि
गलिते यौवने सानुरागे । गच्छामः सद्य यावद्वि-
कसितनयनेन्दीवरालोकिनीना-माक्रम्याक्रम्य
रूपं झटिति न जरया लुप्यते प्रेयसीनाम् ॥६९॥

हे राजा ! इस जगत्में आकर तृष्णारूपी समुद्रका
पार तो किसीने भी नहीं पाया । इस लिए शरीरके
अङ्गाङ्ग शिथिल हो जाने पर और प्रीति युक्त यौवना-
वस्थाके व्यतीत हो जाने पर बहुतसा धनसंचय भी किसी
प्रयोजन का नहीं रहता । अत एव जब तक विकसित
इंद्रीवरके दल समान विशालनेत्र वाली प्राण प्यारियों
का रूप लावण्य वृद्धावस्थाके आक्रमणसे लुप्त न हो
जाय उससे पहिले पहिलेही हमारा भी घर चला जाना
सर्वथा उचित है ॥ ६९ ॥

Oh king ! no one has ever succeeded in crossing
over to the next shore of his ocean of desires. Of
what ultimate use are hoards of riches, provided we
pine away our youth without the enjoyment of our
beloved wives ? Let us therefore make haste to go
to our homes so as to reach them before the time
when the beauty of our beloved loves is completely
snatched away by the hand of age.

Cf.—“ किं यौवनेन विद्धो यदि वृद्धमायाः ”

Admitting that man is induced to sell his freedom of action to
others only for the sake of his family, it is quite natural that he should
long for due enjoyment of his happy home

रागस्यागारमेकं नरकशतमहादुःखसम्प्राप्ति-
हेतु-मोहस्योत्पत्तिबीजं जलधरपटलं ज्ञानतारा-
धिपस्य । कन्दर्पस्यैकमित्रं प्रकटितविविध-
स्पष्टदोषप्रबन्धं, लोकेस्मिन्नह्यनर्थव्रजकुसुम-
वनं यौवना दन्यदस्ति ॥ ७० ॥

अनुरागका एक मात्र घर, नरककी नानाविध महा
यातनाओंका हेतु, मोहकी उत्पत्तिका बीज कारण, ज्ञान
रूप चंद्रमाका आवरण करनेवाला मेघपटल, कामदेवका
मुख्य मित्र और नानाप्रकारके प्रत्यक्ष दोषोंको प्रगट
करनेवाले यौवनके सिवाय सारे अनर्थ समूहका उपवन
इस लोकमें दूसरा कोई नहीं है ॥ ७० ॥

No other evil is more disastrous to the interests
of man in this world than his own youth which is at
once the storehouse of affliction, the cause of dreadful
agonies in hell, the seed of ignorance and illusion,
the thick gathering of clouds for hiding the moon of
knowledge, the one great friend of Cupid, the evident
source of a series of manifold calamities, and the park
of innumerable evils.

The rija (Bhattachan) in *Uttarharanurekha* thus speaks of youth

“ काम दुर्गिहज्वर जनयति व्याघर्णयत्यक्षिणी,
गात्रान्युरुनितम्बगण्डहृदयान्युच्छृणयत्युत्तवणम् ।
सो तां दुर्गिहृतिं करोति मुह्यो गाढ व्ययन्ते यया,
व्याधियौन मात्मनाश नियतः केते ग्रहप्यादयः ”

(भट्टहरी निवेदम् । पंचमोऽङ्कः)

शृंगारद्रुमनीरदे प्रचुरतःकीडारसस्रोतसि, प्रद्यु-
 स्नप्रियवान्धवे चतुरतामुक्ताफलोदन्वति ।
 तन्वीनेत्रचकोरपार्वणविधौ सौभाग्यलक्ष्मीनि-
 धौ, धन्यः कोऽपि न विंक्रियां कलयति प्राप्ते
 नवेयौवने ॥ ७१ ॥

शृंगाररूपी पृक्षके सींचने वाला, कीडारसके परिपूर्ण
 स्रोत, कामदेवके प्रियमित्र, चातुर्यरूप मुक्ताफलके समुद्र,
 कामिनीगणके नेत्ररूपी चकोरों के पूर्णचंद्र, और सौभा-
 ग्यलक्ष्मीके निधान, यौवन का लाभ करके भी जो
 महाशय कामदेव के विकारों के वशीभूत नहीं होते वह
 निस्संदेह बड़े ही बड़भागी हैं ॥ ७१ ॥

That person who can keep a strict control over
 his senses at the critical time of his youthful manhood,
 the waterer of the tree of love, the vigorous stream of
 sensual pleasures, the beloved friend of Cupid, the
 ocean of the pearls of prudence, the full moon of
 women's *Chakor*-like eyes, and the mine of all happi-
 ness and wealth is indeed very fortunate and blessed.

Also stands as 17th in the *Vairāgya Śataka* of *Padmānandakari*
 (पद्मानंदकविरुतवैराग्यशतक)

For further explanations of the words *मृदुल* and *चकोर* see our
 notes

कान्तेत्युत्पललोचनेति विपुलश्रोणीभरेत्यु-
त्सुकः, पीनोत्तुंगपयोधरेति सुसुखाम्भोजेति
सुभ्रूरिति । दृष्ट्वा मुह्यति मोदतेऽभिरमते
प्रस्तौति विद्वानपि, प्रत्यक्षाशुचिपुत्तिकां
स्त्रिय महो मोहस्यदुश्चेष्टितम् ॥ ७२ ॥

अहो ! इस मोह की भी कैसी दुश्चेष्टा है कि बड़े बड़े
विद्वान् मनुष्य भी इस प्रत्यक्षरूपसे अशुचिकी पूतली-
मय स्त्री को देख करके मोहित हो जाते हैं, बड़ा आनंद
मानते हैं, और प्रसन्न होते हैं, तथा उत्कंठित होकर
प्राणप्यारी, कमलनयनी, विपुलनितंबस्थल के धारण
करनेवाली, पीनोन्नत पयोधरवाली, कमलमुखी, और
सुंदर भौंह के धारण करनेवाली इत्यादि सज्जोधनों से
स्तुति करने लगते हैं ॥ ७२ ॥

How great and wonderful is the evil influence of
delusion that notwithstanding his firm conviction of
the fact that woman is evidently the cause of all
impurities and misfortunes, a learned man is even
led to fondly address her in such tender language "oh
charmer, thy large eyes are like the waterlily, thy
are fullgrown and round, thy protuberant
breasts are thickset and heaving, thy face is beautiful
and lotuslike and thy eyebrows are fair and elegant !"
Viewing her in this picturesque light he takes a
considerable delight in seeing enjoying, and prising
her handsome person

The verse also stands in the प्रबोधचंद्रोदय (४ मङ्क)

CL.— "आलोकनं च वचनं च निगूहनं च, यासां स्मरन्नमतवत्सलस्य
कृशस्त्वम् । तासां किमङ्ग विक्षितासुषुप्तिपात्रं, गात्रं विचिन्त्य मुह्यतां न निरा-
शलोऽस्मि ५६ "

(वाग्मदालङ्कार)

स्मृता भवति ताणाय, दृष्टा चोन्मादकारिणी ।
 स्पृष्टा भवति मोहाय, सा नाम दयिता कथम् ७३

जो स्त्री चिन्तमन करने मात्रसे चित्तको सन्ताप देती है, दृष्टिगत होनेसे उन्मादकी वृद्धि करती है, और स्पर्श करनेसे सारे विवेकका नाश करके पूर्ण मोहका कारण हो जाती है वह स्त्री न मालूम प्राणप्यारी क्यों कर कहलाती है ? ॥ ७३ ॥

How can she deserve the name of a sweetheart or beloved ~~when~~ her very thought is entailed with pain, sight with mental excitement, and touch with total stupefaction of the senses ?

Quoted anonymously in the *Sabbāśāstāra* (सुभाषितावलि) at No 1225.

Cf—“ दर्शनाद्भरते चित्त, स्पर्शनाद्भरते बलम् ।
 सभोगाद्भरते वीर्यं, नारी प्रचक्षुराक्षसी ॥ ”

(रुमयोचितपद्यनालिका)

How pointed and perfect is the poet's ironical attack on the use of the word दयिता (beloved) for our Lady loves !

Cf—“ बिन देखे देखन चाहत, देखे तति न होय ।
 नारी नर दुखदायिनी, प्यारी कैसे सोय ? ”

(रसिक कवि)

तावदेवामृतमयी, यावल्लोचनगोचरा । चक्षुः-
पथादपेतातु, विषादप्यतिरिच्यते ॥ ७४ ॥

स्त्री की भी कैसी विचित्र लीला है कि, जबतक हमारे
नयन गोचर है तबतक तो निस्संदेह अमृतमय प्रतीत
होती है, परंतु ज्यों ही यह हमारी दृष्टिसे अंतर्हित होती
है त्यों ही विषसे भी विशेष दुःखदायक हो जाती है॥७४

A woman is indeed the personification of pure
nectar as long as she lies within the scope of our vi-
sion ; but no sooner she is out of our sight than she
is invariably worse than poison.

Quoted anonymously in the *Sukhāshatkalā* (सुभाषितावलि) at
No. 1244

To be in the company of our beloved wives is indeed delightful,
but separation from them tells as badly upon our health as poison.

Amrita (nectar) and *Visha* (poison) are two of the fourteen
precious things churned out of the ocean For enumeration of the 14
gems see our note on the word रत्नानि

नामृतं न विषं किञ्चिदेकां मुक्ता नितम्बि-
नीम् । सैवामृतलतारक्ता, विरक्ता विषवल्लरी ७५

सुंदर नितंबस्थल की धारण करनेवाली स्त्रीको छोड़-
कर इस संसार में न तो कोई अमृत है और न कोई
विष है, क्योंकि अनुराग युक्त होने पर यही अमृतलता
और विरक्त होने पर यही विष वैलि के समान गुणागुण
धारण करलेती है ॥ ७५ ॥

There is nothing ambrosial or poisonous in the
world excepting woman ; for, when she is attached to
her lover she is no less than a nectareous creeper ; but
when she is indifferent to him, she is really equal to
a poisonous plant.

CE—(a) “ नून स्त्री नाम लष्टैरममृतेन विनेष्य च ।
अनुरक्तामृत साहि, विरक्ता विषमेव सा १७८ ”

(कयासरिस्तागरः । मदनमधुकालवकः ८ तरंगः)

(b) “ लिग्धमवलयमृतकल्प महोकलत्र,
हालाहल विषमिनापसुण तदेव ”

(वामनस्य कायलिकारसूत्राणि)

(c) “ नामृतं न विषं किञ्चिदेकां मुक्ता नितम्बिनीम् ।
यस्याः सङ्गेन जीयेत, म्रियेत च विद्योतत. ”

(पंचतन्त्रम् ४ तन्त्रम् ३२)

Mark that the first half of this verse is exactly the same as that
of our text

आवर्तः संशयानामविनयभवनं पत्तनं साह-
सानां, दोषाणां सन्निधानं कपटशतमयं क्षेत्रम-
प्रत्ययानाम् । स्वर्गद्वारस्य विघ्नो नरकपुर-
मुखं सर्वमायाकरण्डं स्त्रीयंत्रं केन सृष्टं विष-
ममृतमयं प्राणिनामेकपाशः ॥ ७६ ॥

सारे संदेहों का भँवर अविनय का घर, साहसों का
नगर, दोषों का कोप, शतशः प्रकार के कपटों से सहित
अविश्वासों का क्षेत्र, स्वर्गद्वार की अगंला, नरकपुर का
द्वार, सब तरह के मायाजाल की पिटारी, और अमृत
के वेश में विषमय, ऐसा स्त्रीयंत्ररूपी प्राणियों को मोहन
करने का एकमात्र पाश न मालूम किसने बनाया है ? ७६॥

Who is it that has created the ambrosial poison
of woman, the whirlpool of confusion, the home of
immorality, the town of adventurous undertakings,
the source of sin and crime, the embodiment of hun-
dreds of deceits, the field of faithlessness, the barrier
across the doors of heaven, the gate of the infernal
city (hell), the magical basket of all illusionary tricks
and the one unfailing snare for enticing men ?

The verse is virtually the same as ११५ ॥ in the *Sintimāli*
II (शान्तिशतकम् २ परिच्छेदः) It also stands in the *Pamālatā* I.
(पंचतन्त्रम् १ १ १९१)

८१—“ अंतर्विषमया ह्येता, बहिर्वैव मनोमयाः ।

गुभाफलसुमाकारा, योवित्तः केन निर्दिताः ॥ ”

(पंचतन्त्रम् १. १९६)

सत्यत्वेन शशाङ्क एष वदनीभूतो न वेन्दीवर-
द्वन्द्वे लोचनतां गते न कनकैरप्यङ्गयष्टिः
कृता । किंत्वेवं कविभिः प्रतारितमनास्तत्त्वं
विजानन्नपि, त्वङ्मांसास्थिमयं वपुर्मृगदृशा
मन्दो जनः सेवते ॥ ७७ ॥

यदि पक्षपात छोड़ कर सत्य सत्य विचार करें तो
मृगनयनी स्त्रियों के मुख को चंद्रमा, नयनयुगल को नील
कमल, और शरीर को सुवर्ण, से बने हुए कदापि न कहेंगे ।
परंतु कवियों की असत्य उक्तियों से बंचित होकर
यथार्थ तत्व का परिचय रहने पर भी हम लोग मूर्खता
से स्त्रियों के त्वचा, मांस और अस्थिमय शरीर के सेवन
करने में आसक्त हो रहे हैं ॥ ७७ ॥

To tell the truth, the face of woman is not made
up of moon, the eyes are not the embodiment of a
pair of lotus flowers, and the body is not really con-
structed of gold; but foolish men being deceived by
false exaggerations of poets are still led to devote a
great deal of attention to females whose forms like
those of all other beings are simply made up of skin,
flesh, and bone.

cf — (a) “त्वङ्मांसस्थिरसायुषेदोमवास्थिसहस्रौ ।

विष्णुत्रयपुरे श्रुता, कृमीणां क्लियदन्तरम् ।”

(सुभाषितसभाष्यभागः ६३६ । १२५)

(b) “क कफार्तं मुखं नार्याः, क पीयूषनिधिः शरी ।

आमनन्ति तयोरैक्यं, कामिनो मदमुद्रयः ।” ७७

(पद्मानन्दकविकृतवैराग्यशतकम्)

लीलावतीनां सहजा विलासास्त एव मूढस्य
हृदि स्फुरन्ति । रागो नलिन्या हि निसर्ग-
सिद्धस्तत्र भ्रमत्येव मुधा पङ्क्तिः ॥ ७८ ॥

जैसे कमलिनी के पुष्प की स्वाभाविक लाली देख
कर मूर्ख भ्रमर वृथाही आनंद मग्न हो उस के चारों ओर
गूँजने लगता है, वैसेही लीलावती स्त्रियों के सहजविलासों
की ललित कर मूढजन भी फूले अङ्ग नहीं समाते हैं॥७८॥

Notwithstanding the fact that redness is merely a natural attribute of lotuses, the black bee is yet misled to take it for a sure sign of their love towards it, and so being mad with joy it hovers continually around the flowers; just in the same way, though amorous and graceful acts are quite natural w'th sportive women, yet they go to make indelible impressions upon the hearts of fools who take them for all in all as to their (women's) sincere attachment to them

The radical meaning of the word *Shodanghri* (शङ्खि) is *un-
footed* But the application of the word is confined to the bee

Flirtations are generally natural to the fair sex and we must not always take them for real love

यदेतत्पूर्णेन्दुद्युतिहरमुदाराकृतिधरं, मुखाब्जं
तत्त्वंग्याः किल वसति यत्राधरमधु। इदं तर्त्तिक
पाकद्रुमफल मिदानीमतिरसं, व्यतीतेऽस्मि
न्काले विषमिव भविष्यत्यसुखदम् ॥ ७९ ॥

इस कटिकेहरी का पूर्ण चंद्रमा की कान्ति को हरण करनेवाला और उदार आकार को धारण करनेवाला यह मुखकमल जहां पर अधरामृत का निवास है इस समय यद्यपि अतिशय रसमय प्रतीत होता है, परंतु यौवन व्यतीत होने पर यही मुख पक्करके सड़े हुए द्रुमफल के समान विषके सदृश दुःखदायी हो जायगा ॥ ७९ ॥

After the lapse of that lovely period of youth, the same lotus-like face of slender-bodied women, which resembles to the splendour of a full moon, contains the ambrosia of lips, and is full of such excellent juice at the present time, will undoubtedly be deprived of all its flavour, and will begin to taste of bitter poison like the rotten fruit of a pomegranate.

The simile may be extended to the regular set of teeth of a woman's mouth to the well-set seeds of a pomegranate's fruit, both of which are seen to lose their charm when they are long past the period of maturity.

जल्पन्ति सार्द्धं मन्येन, पश्यन्त्यन्यं सविभ्रमाः ।
हृदये चिन्तयन्त्यन्यं, प्रियः कोनाम योषिताम् ८०

जो विलासवती स्त्रियें बातें तो किसी और ही के साथ करती है, और देखती किसी और ही की ओर है, और अंतःकरण में किसी और ही का चिंतन कर रही है उन युवतियों का अनुराग किसी विशेषपुरुष पर कदापि ही स्थिर नहीं रह सकता ॥ ८० ॥

No one can be said to be really loved by women, who talk with one, glance at another, and think of a different person, all at one and the same time

PURPORT

Women are generally faithless and inconstant in love

Quoted in the *Śrī Raghavānandīya Sūtra* (सुभाषितावलि २७७१), and anonymously in the *शृङ्गारपद्धति* at १० १४७

The verse also occurs in the *Pratibhāṣā* I (पञ्चतन्त्र ११ तन्त्र १३५)

Cf.—(a) “अन्य मनुष्य हृदयेन वृत्त्या अन्य ततो दृष्टिभिराह्वयन्ति ।
अन्यत्र मुञ्चन्ति मदमत्तैक—अन्य शरीरेण च कामयन्ते ”

(सुभाषित रत्नभांडागार ५९६ । ६९)

(b) “अन्यनिषारैरन्य, वचनैरन्य विचेष्टितैरन्य ।
रमयाते मुरतेनान्य, स्त्रीबहुरूपाणि जायते यस्या । ”

(सुभाषित रत्नभांडागार ५९६ । ६०)

(c) “अन्य प्रियालापयन् नयन्ते, किञ्चित्कटाक्षैरपर स्पृशन्ति ।

अन्य हृदा वचन मव्रजन्ते, धिग्योषितां चञ्चलचित्तवृत्तिम् ८४ ”

(पद्मानन्दस्य वैराग्यशतकम्)

मधु तिष्ठति वाचि योपितां, हृदि हालाहल
मेव केवलम् । अत एव निपीयतेऽधरो, हृदयं
मुष्टिभिरेवताड्यते ॥ ८१ ॥

स्त्रियों के वचनों में अमृत और हृदय में हालाहल
भरा हुआ है । इसी कारण से पुरुष उनके अधरामृत का
पान और वक्षस्थल का मर्दन किया करते हैं ॥ ८१ ॥

While the words of women are saturated with

nectar their hearts are exclusively filled with poison.
It is, therefore, quite reasonable that men should
eagerly drink the lips of ladies with their mouths,
and beat (rub) the breasts with their fists—

Quoted under *Kalidas Māghan* (कालिदासमाघौ) in the *Sahitya
tārakā* (सुभाषितावलि) at No 3380 Also found in the *Panchatantra*
(पञ्चतन्त्र १ । १८९), the *Akshayamanand* (अक्षयमानन्द), and the
Sringararamula (शृङ्गारविन्दु),

How exquisitely the poet accounts for men's kissing women's
lips and . . . their breasts? Is it not natural that one should
eagerly advance towards the place which contains nectar so as to drink
it off without delay? Is it not that poison is a fit object of man's
horrence, and does it not deserve a severe rubbing (beating) which
contains the deadly bane?

अपसर सखे दूरादस्मात्कटाक्षविषानला-
 त्प्रकृतिविषमाद्योपित्सर्पाद्विलासफणाभृतः ।
 इतरफणिनादष्टः शक्यश्चिकित्सितुमौषधै-
 श्वतुरवनिताभोगिग्रस्तं त्यजन्ति हि मंत्रिणः ८२

हे मित्र ! इस कटाक्षरूप विषाग्नि को धारण करने-
 वाले, स्वभावही से विषम, और विलासमय फणधारी
 स्त्रीरूपी सर्प का दूरही से परित्याग कर, क्योंकि अ-
 न्यान्य सर्प के काटे हुए का इलाज तो औषधियों से हो
 सकता है परंतु चतुर स्त्रीरूप सर्प के डसे हुए मनुष्य को
 असाध्य जान कर गारुडी लोग भी कुछ चिकित्सा नहीं
 करते ॥ ८२ ॥

Oh friend ! you should carefully avoid from
 a distance the contact of a woman-serpent that is
 deadly poisonous from its very nature, commanding
 the fiery arrows of sideglances and wearing the hood
 of graceful and amorous sports ; for, those who are
 bitten by ordinary snakes are liable to cure by use of
 medicines, but persons bitten by serpentine ogles of
 clever women are entirely incurable even through the
 skill of renowned charmers.

Cf.—" Oh woman, woman ! thou art more baneful to the happiness
 of man than the poisonous dragon of the desert."

(*Sketches of Persia Ch. XX.*)

विस्तारितं मकरकेतनधीवरेण, स्त्रीसंज्ञितं
 वडिशमत्र भवाम्बुराशौ । तेनाचिरात्तदधरा-
 मिषलोलमर्त्यमत्स्यान्विकृष्य स पचत्यनुरा-
 गवह्नौ ॥ ८३ ॥

कामदेव रूप धीवर ने इस संसार समुद्र में स्त्रीरूप जाल को बिछा रक्खा है जिस के द्वारा वह अधरामिष के लोभसे फँसे हुए पुरुषरूप मत्स्यों को शीघ्रता पूर्वक खेंच खेंचकर अनुरागकी अग्निसे पकाता रहता है ॥ ८३ ॥

Maarketana (मकरकेतन) or Cupid, the wonderful fisherman, has thrown his woman net into the ocean of existence, and through the offer of a tempting bait of labial flesh he is soon able to drag out the human fish and then to roast him alive into the fire of passionate love

What a nice metaphor do we find here ? We have got the fisherman, his net, his hook, his bait and every thing else ready for immediate use. Not content with all this he has also provided against the last chance of escape of the poor things by keeping at hand a burning fire in which he roasts the fishes caught by him. When once into the snares of love, escape is out of question

कामिनीकायकान्तरे, कुचपर्वतदुर्गमे । मा
संचर मनः पान्थ, तत्रास्ते स्मरतस्करः ८४॥

हे मनरूपी पथिक ! कुचरूपी पर्वतों से दुर्गम, कामि-
नी के शरीररूप गहन वनमें तुम कदापि मत जाइयो,
क्योंकि कामदेवरूपी तस्कर वहांपर घात लगाए हुए
निरंतर बैठा रहता है ॥ ८४ ॥

Oh my heart ! you should never go into the
dense forest of a woman's body which is rendered
quite impassable by the high mountains of her heav-
ing breasts, and the stealthy presence of the god of
love who frequents the place like a thief

Quoted anonymously in the *Sukhāshatīrām* (सुभाषितवलि) at
No 1256

Cf.—(a) "Hast thou not found each woman's breast

(The land where thou hast travelled)

Either by savages possessed,

Or wild and uninhabited ?

Lust, the scorching dogstar, here

Rages with immoderate heat,"

... .. { Cowley }

(b) "मृगेक्षाननुमसावसामा, भीमाटवी बुद्धिमतामतीत्या ।

यद्वाहु बहोभिरनद्रमिलो, बद्धा नराहम्भयते न मुक्तिम् ॥"

(सोमप्रभाचार्यवृत्त शृङ्गार वैराग्य सप्तमैते ४१)

व्यादीर्घेण चलेन वक्रगतिना तेजस्विना भोगिना, नीलाब्जद्युतिनाऽहिना वर महो दष्टो न तच्चक्षुषा । दष्टे सन्ति चिकित्सका दिशि दिशि प्रायेण धर्मार्थिनो, मुग्धाक्षीक्षणवीक्षितस्य नहि मे मंत्रो न चाप्यौषधम् ॥ ८५ ॥

अत्यंत विशाल, चंचल, वक्रगतिवाले, तेजस्वी और नील कमल के समान कांतिवाले, स्त्रीके नेत्रों से डसे जाने की अपेक्षा पूर्वोक्त विशेषणों से विशिष्ट भयंकर सर्प से डसा जाना सर्वथा भेद्य है, क्योंकि सर्प के काटे हुए की धर्मार्थ चिकित्सा करनेवाले वैद्य प्रायः स्थान स्थान में विद्यमान हैं परंतु मुग्धा सुंदरी के नेत्ररूपी बाणों से घायल हुए पुरुष के इलाज के लिए न तो कोई मंत्र है और न औषधि हैं ॥ ८५ ॥

The bite of a big, swift-footed, crooked-moving, ferocious, hooded, and jetblack serpent is indeed to be preferred to that of the large, unsteady, crooked, brilliant, lovely, and dark-blue eyes of a young and beautiful woman : because skilful doctors for a charitable treatment of snakebite are plentifully found all over the world ; but there are neither Vaidyas nor medicines to effect a perfect cure of him whose heart is pierced by the glances of ladies possessing the afore-said qualification.

Charmers cure snakebites, not only without taking anything from the patients but also at a great personal sacrifice to themselves

मत्तेभकुम्भपरिणाहिनि कुङ्कुमाद्रै, कान्ताप-
योधरतटे रसखेदखिन्नः । वक्षो निधाय भुजप-
ञ्जरमध्यवर्ती, धन्यः क्षपां क्षपयति क्षणलब्ध-
निद्रः ॥ ८६ ॥

जो पुरुष शृङ्गारादि रस के खेदसे शिथिल हाकर मदी-
न्मत्त गजपुंगव के कुम्भस्थल के समान विस्तीर्ण और
कुङ्कुम लेपसे आर्द्र हुए निजप्राणप्यारी के पयोधररूप
तटपर उसकी भुजलता के मध्य में अपना वक्षस्थल रक्त
तनिक निद्रा का लाभ कर के रात्रि व्यतीत करता है
वह निस्संदेह धन्य है ॥ ८६ ॥

One who can afford to pass the night by taking
a little nap as if to refresh himself from his amorous
toils by reclining his head on the beautiful and
cage-like arm-cushions of his beloved wife resting over
her broad and globular breasts resembling the fore-
head of a wild elephant, and wetted with the appli-
cation of saffron juice, is indeed blessed.

The verse which also stands in the *Panchatantra* (पञ्चतन्त्र) is quoted
anonymously in the *Sukhāśatāraṇi* (सुभाषितावलि) at No. 1222, and under
मर्तुहारी in the *शार्ङ्गधरपदाति* at No. 3693. It is also found in the *शृङ्गार-
तिलक* of कालिदास at No. 22.

CL.—“असौ धन्यो यूनां यदुरसि विशाले मृगच्छः ।

स्तनाभ्यां स्रजान्तो ददतर परोरम्भ रुमये ॥ २७ ॥

(रामभद्रदीक्षितरय शृङ्गारतिलक माने) .

न गम्यो मंत्राणां न च भवति भैषज्यविषयो,
 न चापि प्रध्वंसं व्रजति विविधैः शान्तिकशतैः ।
 भ्रमावेशादङ्गे किमपि विदधद्भङ्गं मसमं, स्म-
 रापस्मारोऽयं भ्रमयति दृशं घूर्णयति च ॥८७॥

कामदेवरूपी अपस्मार नाम रोग से पीडित हुए म-
 दुष्य की व्याधा न तो मंत्र तंत्र से दूर होती है, न औष-
 धियों के प्रयोग से जाती है, और न शांति पाठ आदि के
 कराने से ही शांत हो सकती है, किंतु जब जब इसका
 दौरा होता है तब तब रोगी के अंगमें न्यूनाधिक भावसे
 एक प्रकारकी असह्य वेदना उत्पन्न हो जाती है कि जिससे
 उसका शरीर टूटने लगता है, मन फिरने लगता है,
 और दृष्टि घूमने लगती है ॥ ८७ ॥

The epilepsy of love is incurable either by *Man-
 tra**, or medicines and it can never be put to an end
 by the application of a variety of soothing balms (or
 by reading of several *Santipāthas* शान्तिपाठः & pro-
 pitatory texts), but whenever the patient is seized by
 its fits he suffers an indescribable pain which makes
 his limbs burn with passion and his eyes roll ince-
 ssantly in a peculiar way

Cf.—“ मनोरागस्तीव्र विवर्धित विसर्पविरत,
 मनासो निर्धूमो ज्वलति विधुत पावक इव ।
 हिनस्ति प्रत्यङ्गं प्वर इव गीयमानितहो,
 न मां व्रतु तात प्रभवति न चाम्बा न भवती ॥ ”

(मलतीनाथे)

जात्यन्धाय च दुर्मुखाय च जराजीर्णास्तिला-
ङ्गाय च, ग्रामीणाय च दुष्कुलाय च गलत्कु-
ष्ठाभिभूताय च । यच्छन्तीषु मनोहरं निजवपु
लक्ष्मीलवश्रद्धया, पण्यस्त्रीषु विवेककल्पलति-
काशस्त्रीषु रज्येत कः ॥ ८८ ॥

जन्मांध, कुरूप, जरासे जीर्ण शिथिल शरीरवाले,
ग्रामीण (गंवार), नीचकुलमें जन्म लेनेवाले, और कौड़
झरते हुए घृणा योग्य पुरुष को थोड़ेसे धनके लोभसे
जो बेइया अपनी मनोहर देह को समर्पण कर देती है
उस विवेकरूप कल्पलता के छेदन करनेवाली गणिकासे
किस विद्वान का अनुराग हो सकता है ? ॥ ८८ ॥

What wise man can ever take delight in loving
a prostitute—the mowing scythe of the heavenly
creeper of knowledge—who, through the mere hope of
getting a small amount of money, can even sell her
lovely person to the disgusting embraces of a miserable
creature that is born blind, ugly, worn out with age,
rustic of low origin, and whose very sight is wholly
unbearable on account of the stinking flow of his
leprous scars ?

Cf.—“ वित्तेन वेत्ति वेश्या, स्मरसदृश कुठिन जराजीर्णम् ।

वित्तं विनापि वेत्ति, स्मरसदृश कुठिन जराजीर्णम् ॥ ”

(क्षेमेन्द्रः).

Prostitutes love money, but not men.

वेश्याऽसौ मदनज्वाला, रूपेन्वनसमेधिता ।

कामिभि र्यत्र हूयन्ते, यौवनानि वनानि च ८९

यह वेश्या सौंदर्यरूपी इंधनसे प्रज्वलित होनेवाली कामदेवरूप प्रचंड अग्नि है जिसमें कामीजन अपने यौवन और धन का निष्प्रयोजन हवन करते हैं ॥ ८९ ॥

A prostitute is the fire of love which strengthens through the fuel of beauty, and burns to ashes the youth and wealth of the libidinous.

Besides its being identical in sense the following verse is almost alike with the above stanza in its verbal construction

“अयं च मुरत ज्वाला, कामाग्निः प्रणयेन्धनः ।

नरणां यत्र हूयन्ते, यौवनानि वनानि च ॥”

(सुभाषित रत्नभाण्डागारः)

CL—“रूपिणी कुसृति सृष्टा धन प्राणापहरिणी ।

आढ्यानां यौवनान्धानां वेश्या नामेह वेधसा ॥”

(कयासरित्सागरः । शृङ्गारवर्णनम् । १ तमः ।)

The poet's intention in the above stanza of the text is apparently to strike a successful blow at immorality by holding to derision the figure of a harlot in its darkest colours

कश्चुम्बति कुलपुरुषो, वेश्याधरपल्लवं मनोज्ञ-
मपि । चारभटचौरचेटक-नटविटनिष्ठीवनश-
रावम् ॥ ९० ॥

दूत, पामर, चौर, दास, नट और जार पुरुषों के दूकने
के शराव (सरावा) रूप वेश्या के अधरोष्ठ का चुंबन
अत्यंत मनोहर होने पर भी कोई कुलीन मनुष्य नहीं
कर सकता ॥ ९० ॥

What respectable person can ever condescend to kiss the lips of a prostitute which though very lovely are in reality a disgusting tray or dish constantly spit by spies, soldiers (mercenaries), thieves, slaves, actors, and sensual cheats ?

The point of the stanza may be thus summarised — Prostitutes are generally ... by the sages and ruled out of mankind, and therefore they are not in the least the fit objects of social intercourse of the gentry.

For further explanations of the words विट &c. see our note on this stanza.

धन्या स्त एव चपलायतलोचनानां, तारुण्य-
दर्पघनपीनपयोधराणाम् । क्षामोदरोपरिलस
त्रिवलीलतानां, दृष्ट्वाऽकृतिं विकृतिमेति मनो
न येषाम् ॥ ९१ ॥

चंचल और विशाल नेत्रवाली, यौवन के अभिमानरूप
सघन और स्थूल पयोधर धारण करनेवाली, और अत्यंत
सूक्ष्म उदर भागपर त्रिवलीलता से विभूषित, तरुण
स्त्रियों के सौंदर्य को देख करके जिन पुरुषों के मनमें
किसी प्रकार का विकार नहीं होता वह निस्संशय प्रशं-
सनीय हैं ॥ ९१ ॥

Those people are indeed blessed whose hearts
are never agitated at the sight of beautiful ladies
with (1) unsteady, big and large eyes, (2) youthful,
lovely, thick-set, and heaving breasts and (3) charming
lines upon their tender ...

The word त्रिवली means threefolds. It is especially applied to
the threefold wrinkles of skin just above the of heavily and
well-firmed women. The poet here speaks of them as creepers on
account of their zigzag appearance.

प्रोद्यत्प्रौढप्रियङ्गुद्युतिभृति विदलत्कुन्दमाद्य-
द्विरेफे, काले प्रालेयवातप्रचलविकसितोदाम-
मन्दारदाम्नि । येषां नो कण्ठलग्ना क्षणमपि
तुहिनक्षोदरक्षा मृगाक्षी, तेषां मायामयामा
यमसदनसमा यामिनी याति यूनाम् ॥ ९२ ॥

जिस कालमें सुंदर प्रियंगु वृक्ष अपनी पूर्ण शोभा को दिखा रहे हैं, विकसित कुंदपुष्पों पर मदोन्मत्त भ्रमर गुंजार कर रहे हैं, और पूर्णरूप से खिले हुए मंदारवृक्षों का समूह शीतल वायु के झोखे से झकोरे ले रहा है, उस समय में शीतकाल के शीत को निवारण करनेवाली मृगनयनी को जो पुरुष क्षणमात्र भी अपने वक्षस्थल से नहीं लगा सकता उस युवा (जवान) की रात्रि शीघ्र व्यतीत न हो कर यमराज के भवन के समान अत्यंत दीर्घ और भयंकर हो जाती है ॥ ९२ ॥

At the time when *Priyangu* (प्रियंगु) creepers are in their full maturity, and the bees are humming with maddened joy on a cluster of blooming jasmines (कुन्द), and when a series of ripe *Mandārs* (coral trees) in blossoms, are gently trembling by the blowing of a cool breeze, those who are unable to embrace the cold dispersing persons of beautiful ladies to the close of their bosoms are sure to feel the long watches of night as fearful as the palace of Yama, the god of death.

Quoted anonymously in the *SulbhāśatŚraṭi* (सुभाषितशतिका) No. 1843, and the *शार्दूलघण्टिका* at No. 3924.

सुधामयोऽपि क्षयरोगशान्त्यै, नासाग्रमुक्ता-
फलकच्छलेन । अनङ्गसञ्जीवनदृष्टिशक्ति-
मुखानृतं ते पिबतीव चन्द्रः ॥ ९३ ॥

हे प्यारी ! यह चंद्रमा सुधामय होनेपर भी अपने
क्षयरोग की शांति के लिए तेरी नासिका के अग्रभाग में
लटकते हुए मोती के छल से तेरे अधरामृत का पान
कर रहा है ॥ ९३ ॥

Although she is herself the embodiment of
nectar, and the engenderer of passionate love in the
hearts of people the moon has yet availed herself of
the happy opportunity of assuming the form of a big
pearl to adorn the point of thy aquiline nose, and
thus to drink off the ambrosia of thy lips in order
to cure herself of her periodical waning.

Needless to say that the poet has here represent-
ed the pearl of a woman's nose ring as a full moon
drinking the ambrosia of her lips.

Quoted under वैयास in the शार्ङ्गधरपद्धति at No 3305

cf —“ पिबे सुधाकर रोगनिज, क्षयी निवृत्ति वषाय ।

चन्द पिबत मधु अघर का, नभ मोती भिन्न आय ॥ ”

(रसिक कवि)

शुभ्रंसद्म सविभ्रमा युवतयः श्वेतातपत्रोज्ज-
ला, लक्ष्मीरित्यनुभूयते स्थिरमिव स्फीते
शुभेकर्मणि । विच्छिन्ने नितरा मनङ्गकलह-
र्काढानुटत्तन्तुकं, मुक्ताजालमिव प्रयाति
क्षटिति भ्रश्यदिशोदृश्यताम् ॥ ९४ ॥

जबतक मनुष्यों के प्राचीन पुण्य का प्रभाव बना रहता है तब तक सुंदरभवन, विलासवती युवतियां और छत्रचामरादि ऐश्वर्य की विभूति सब कुछ ही स्थिर रहते हैं परंतु पूर्वसंचित शुभकर्म के क्षय होतेही ये सब वैभव रस फेलिकी फलह में टूटी हुई मुक्ताफल की लड़ी के समान क्षीय ही विलापमान हो जाते हैं ॥ ९४ ॥

भाषार्थ

शृंगार का उद्बोध करनेवाले सुंदर गृहादिकों की स्थिति मनुष्य के भाग्योदय पर्यंत ही रहती है ॥

The enjoyment of splendid palaces, graceful young ladies, and spotless wealth and power together with their necessary symbols can only last with the definite term of our past virtues ; for, when the influence of our previously accumulated good is no longer in force then all these gifts are soon scattered away and lost to the winds like a string of pearls broken in the course of an amorous quarrel.

PURPORT.

The duration of worldly enjoyments synchronise with that of man's good fortune.

Cf —“ कन्यौवनप्रमृति सर्वमनुगतमिदं क्षीरीणाम् ।

न क्षणमपि भवति स्थितिमभिजप्यपूर्वजन्मकृतपुण्य संक्षये ६८ ॥”

(वीरनन्दिकृत चन्द्रप्रमथरितम् १७ सर्ग.).

अजितात्मसु संवद्धः, समाधिकृतचापलः ।

भुजङ्गकुटिलः स्तब्धो, भूविक्षेपः स्वलायते ९५

अजितेंद्रियों से संबंध रखनेवाले, समाधि में विमृढा-
लनेवाले, सर्प के समान तिरछी चाल चलनेवाले और
गर्विष्ठ, स्त्रियों के भ्रूङ्ग का आचरण पूर्वोक्त विक्षेपणों से
विशिष्ट दुर्जन के समान होता है ॥ ९५ ॥

A woman's glance is generally comparable to a
wicked person; for, it attaches itself to those who
have no control over their senses, diverts the concen-
tration of mind, moves in a crooked path like a veno-
mous snake, and maintains a proud and lofty bearing.

Quoted under *00rjita* (उर्जित) in the *Subhāshatārāṭh* (सुभाषितावलि)

किं गतेन यदि सा न जीवति, प्राणिति प्रिय-
तमा तथाऽपि किम् । इत्युदीर्य नवमेघमा-
लिकां, न प्रयाति पथिकः स्वमन्दिरम् ॥९६॥

घर जाने की लालसा रखनेवाला पथिक, प्रस्थान समय में आकाश में उठी हुई नवीन मेघमाला की ओर दृष्टि करके यह तर्क करता है कि, यदि अबतक प्राणप्यारी जीवितही नहीं है तो मेरे वहाँ जाने से क्या प्रयोजन है और यदि वह जीवित भी है तो भी मेरा इस समय का प्रयाण तो सर्वथा निरर्थक है, क्योंकि यह घनघोर घटा मुझको सङ्कुशल घर पर कब पहुँचने दे सकती है । इस प्रकार का तर्कवितर्क करके वह विचारा घर जाने का साहस कदापि नहीं करता ॥ ९६ ॥

Seeing the gathering of run clouds just forming into the sky, a man who is away from his nativity is compelled to give up his immediate intention of returning home with the thought that (1) in case his beloved wife is already dead of the pangs of separation it is no advantage in his going there, or (2) if she be still surviving the shock it is also useless to undertake the journey when the monsoon is about to set in

Noted under (रतिमित्र) in the *Subhasitavalī* (सुभाषितावलि) at No 1748 and under मर्तहति in the *शार्ङ्गधरपद्धति* at No 3885

एको रागिषु राजते प्रियतमादेहार्थहारी हरो,
 नीरागेष्वपि योविमुक्तललनासङ्गो न यस्मा
 त्परः । दुर्वारस्मरबाणपन्नगविपज्ज्वालावलीढो
 जनः, शेषः कामविडम्बितो हि विषयान्
 भोक्तुं न मोक्तुं क्षमः ॥ ९७ ॥

जैसे अनुरागियों में पार्वती को अर्धाङ्ग में धारण करनेवाले शिवजीही सबके शिरोमणि हैं वैसे ही विरागियों में भी संसार के भोगविलास का सर्वथा त्याग करने वाले महादेवजी ही सधमें अग्रगण्य है, क्योंकि कामदेव के बाणरूप सपों की असह्य विषामि से संतप्त हुए अग्य जन तो मदन की चेष्टासे विडम्बित होकर न तो विषयादिकों का यथेच्छ भोगही कर सकते हैं और न उनका त्यागही कर सकते हैं ॥ ९७ ॥

Before His marriage with *Pārvatī* (पार्वती) Shiva succeeded in maintaining a complete indifference to the charms of women, and He went even so far as to reduce to ashes the god of love who had unfortunately once conspired with Spring to excite His latent passion ; but after His espousing that beautiful lady as the mistress of His heart, He became so much attached to her that He was unable to part with her even for the slightest moment, and to ensure this He assumed the wonderfully composite form which is half man and half woman. Shiva is therefore the only one who stands conspicuous both among (1) the worldlings and (2) the ascetics , for once tasting the poisonous fire of Cupid's serpentine arrows, and always led astray by passionate lust, man is quite unable either to enjoy the sensual pleasures or abandon them altogether

वैराग्ये संचरत्वेको, नीतौ भ्रमति चापरः ।
शृङ्गारे रमते कश्चिद्भुवि भेदाः परस्परम् ९८॥

कोई मनुष्य वैराग्य में विचर रहे है, कोई नीतिमार्ग में भ्रमण कर रहे है, और कोई शृंगारही में रम रहे है पृथ्वीतल पर इस प्रकार कितने ही भेदाभेद दृष्टि जाते है ॥ ९८ ॥

The mental tendencies of people on the face of the globe are quite different from one another, & some are indifferent to the world and are engaged in the devotion of the Supreme Being, some are passing their days in the study of morality and politics, and some have turned their attention to the sole enjoyment of sensual pleasures

It also occurs as stanza 3 in the *Sant Satnam* Chapter II (सन्त शतकम् २ परिच्छेदः)

CL.—“ On life's vast ocean diversely we sail,

Reason the cord, but passion is the gale ”

(Pope's Essay on Man Epistle 11.)

विरहोऽपिसङ्गमः सलु, परस्परं संगतं मनो
 येषाम् । यद्धृदयविघटितः सः, संगमोऽपि वि-
 रहं विशेषयति ॥ ९९ ॥

जिनका मन परस्पर संलग्न है, उनका वियोग भी
 संयोग ही के समान समझना चाहिए, और जो एक साथ
 रहकर भी मनों में अंतर रखते हैं उनका संगम भी वि-
 योगसे विशेष दुःखदायी है ॥ ९९ ॥

When the hearts of lovers are flowing in a
 perfect mental union, though quite apart from each
 other they are still to be considered as enjoying
 each other's society ; but, on the contrary, when
 they cannot agree between themselves the actual com-
 pany is even more painful than separation.

(१—“ दूरस्योऽपि सनीपस्यो, यो यस्य हृदि वर्तते ।

यो यस्य हृदये नास्ति, सनीपस्योऽपि दूरतः ॥ ”

(सुभाषित रत्नभाण्डागारः २७० । ६२१)

All the copies of the text now before me gave the third verse
 of the stanza as यद्धृदय विघटितः which reading being short of two
Mātrās is faulty in meter I have therefore ventured to put in सः after
 it which makes it alright without disturbing the sense

इमे तारुण्यश्रीनवपरिमलाः प्रौढसुरतप्रताप-
 प्रारम्भाः स्मरविजयदानप्रतिभुवः । चिरं चे-
 तश्चौरा अभिनवविलासैकगुरवो, विलासव्या-
 पाराः किमपिविजयन्ते मृगदृशाम् ॥ १०० ॥

यौवन की नवीन शोभाकी सुगंध से सुगंधित, अति-
 शय सुरत संबंधी प्रभावों के प्रारंभसूचक, कामदेव विष-
 यक विजयदान देने में समर्थ, चित्तके चुरानेवाले, और
 अभिनव रस केलि के एकमात्र गुरु, मृगनयनियों के
 भोगविलास सर्वोत्कृष्टतासे सदैव विद्यमान रहो ! ॥ १००

The amorous sports of antelopeeyed ladies which savour of the immense beauty of their youthful persons, consist of their increasing skill in the performance of , command the power of conquering the god of love, and possess the charms to steal away the hearts of men, and which are the only real masters to teach the mysteries of the first enjoyments of budding beauties are indeed indescribable !

अथ
वैराग्यशतकम् ।

अथ वैराग्यशतकम् ।

चूडोत्तंसितचारुचन्द्रकलिकावञ्चच्छिखाभा-
स्वरो, लीलादग्धविलोककामशलभः श्रेयोद-
शाग्ने स्फुरन् । अन्तः स्फूर्जदपारमोहतिमिर-
प्राग्भारमुच्चाटय-ञ्चेतः सद्मनि योगिनां विज-
यते ज्ञानप्रदीपो हरः ॥ १ ॥

वैराग्यशतक ।

मस्तक की भूषित करनेवाली सुंदर चंद्रकला की
देदीप्यमान शिखा के समान शोभायमान, कामदेवरूपी
चंचल पतंग को अनायास ही दग्ध करनेवाले, और सब
प्रकार के कल्याणों के निधान, ज्ञानदीपकस्वरूप महादेव
अंतःकरणमें प्रकाश होनेवाले अपार मोह के प्राग्भार का
विनाश करते हुए योगिराजों के हृदयमंदिर में सर्वोत्कृ-
ष्टता से विराजमान हैं ॥ १ ॥

VAIRĀGYA ŚATAKA OR ONE HUNDRED
STANZAS ON VAIRĀGYA OR
ASCETICISM.

May the god Śiva (whose person is resplen-
dent with luminous rays of crescent moon adorning
the luxuriant locks of hair on His head ; who reduced
to ashes, quite in a sportive manner, the god of love,
as if it were a mere moth ; and who is the abode of
all good), the lamp of perfect knowledge, long burn
brightly into the mental abode of Yogis driving
away the dense cloud of ignorance which is covering
their conscience with a thick layer of darkness !

Mark the appropriateness of the author's bow to Śiva before
commencing his Thoughts on Asceticism. It is an established fact
beyond controversy that Śiva is the father, propagator and master
of the Yoga philosophy.

For " लीलादग्धविलोककामशलभः " Cf — " य एवमन्दीपदीप-
सपदि मनसिजः कीटनाशं स नष्टः " (मण्डीपदीपस्य वित्तपीमासायाम्)

बोद्धारो मत्सरग्रस्ताः, प्रभवः स्मर्यदूषिताः ।

अबोधोपहताः श्रान्ये, जीर्णमङ्गे सुभाषितम् ॥२॥

जाननेवाले तो दोष दूढ़ने की अभिलाषासे मत्सरता धारण कर बैठे हैं कि उनको कहना ही उचित नहीं, विभवशाली अपने ऐश्वर्य के अभिमानमें मदोन्मत्त हैं कि वह किसी की सुनते ही नहीं, और इतर जन (शेष मनुष्य) अज्ञानरूपी रोग से ग्रस्त हो रहे हैं कि उनको कहने को जो ही नहीं चाहता, इस दशा में जो सुभाषित हम कह सकते हैं वह संसारमें प्रगट न होकर हमारे शरीर के शरीर ही में नष्ट हो रहे हैं ॥ २ ॥

The learned me fault finding the prosperous are proud of their fortunes, and the rest are mere fools devoid of all understanding, my good words (instructions) being thus unappreciated by men have pined away with the body

Quoted anonymously in the *Sūtrāśāstrānti* (सुभाषितावलि) at No. 139

Cf — (c) "Never hold any one by the button or the hand in order to be heard out, for, if people are unwilling to hear you, you had better hold your tongue than them" (Lord Chesterfield)

(b) "रसिक कुटिल मतिमान है, मतवाले धनवान ।

ज्ञानरहित समुजै नहीं, किन ते फरे बखान ॥"

(रसिक कवि)

न संसारोत्पन्नं चरितमनुपश्यामि कुशलं, वि-
पाकः पुण्यानां जनयति भयं मे विमृशतः ।
महद्भिः पुण्यौघैश्चिरपरिगृहीताश्च विषया,
महान्तो जायन्ते व्यसनमिव दातुं विषयि-
णाम् ॥ ३ ॥

यथार्थ रूप से विचार किया जाय तो यह सांसारिक व्यवहार किसी प्रकार से भी सुखदायी नहीं होते और इस ही भांति पुण्यकायों का विचार करने से भी सुखे भयभीत ही होना पड़ता है । अनेकानेक पुण्यकर्म के प्रताप से चिरकाल पर्यंत भोगे हुए विषयादि विषयी मनुष्यों को केवल दुःखदायक ही हुवा करते हैं ॥ ३ ॥

I see that worldly life is not altogether well, I am afraid of thinking upon the ultimate end of virtuous actions (for, at the cessation of our virtues we are again hurled down from the heavens) Pleasures when long enjoyed through lots of piety really increase in bulk as if it were to give pain to the luxurious

Quoted under *Bhartrihari* (मर्हरी) in the *Sanskrit Literature* (ई. भार्तितावलि) at No. 3135

Cf —“ न जातु कामं कामानाभुपमोदेन शाम्यति ।

हविषा कृण्वन्त्येव, भूय दत्तामिवर्द्धते ॥ १३

(मनुस्मृति. १२ अध्याय.)

उत्खातं निधिःशङ्कया क्षितितलं ध्माता गिरे
 र्धातवो, निस्तोर्णः सरितांपतिर्नृपतयो यत्नेन
 सन्तोषिताः । मंत्राराधनतत्परेण मनसा नीताः
 श्मशाने निशाः, प्राप्तः काणवराट्कोऽपि
 न मया तृष्णेऽधुना मुञ्च माम् ॥ ४ ॥

गडेरुए खजाने की आशंका से पृथ्वीतल को खोद
 डाला, रसायनक्रियासे सुवर्णादि बनाने को अनेक धातु
 भी फूंक दिए, नदीनद्य समुद्रका भी जैसे तैसे तरण
 किया, राजाओं को भी यत्नपूर्वक सेवासे प्रसन्न कर लिए।
 मंत्राराधन में निश्चल मन लगा कर श्मशानमें बैठे हुए
 कईएक रात्रि भी व्यतीत कर दी, परंतु एक फूटी कौड़ी
 का लाभ भी मुझको न हुआ । इसलिए हे तृष्णा! अब
 तो (कृपा करके) तू मेरा पीछा छोड़ दे (तो भेष्ट है) ॥४॥

To obtain treasure, I have dug out the bowels
 of (mother) earth, smelt or melted various minerals,
 crossed the deep waters of the lord of rivers (i.e. ocean),
 secured the favour of kings with great effort, and with
 a mind wholly absorbed in repeating Mantras, passed
 solitary nights in a crematory ; but, unfortunately,
 I have not yet secured a single worthless (lit. broken)
 coin for myself. Oh greed, I would therefore im-
 plore thy favour to leave me alone now !

८१ — “ दुर्भरजठरनिमित्त, समुपार्जयितुं प्रवर्तते चित्तम् ।

लक्षावधि बहुवित्तं, तयाऽप्यलभ्यं कपर्दिकामात्रम् ॥ ४६ ॥ ”

(प्रबोधसागरः)

The point of the stanza seems to be that there is no use strug-
 gling against fate

भ्रान्तं देशमनेकदुर्गविषमं प्राप्तं न किञ्चित्फलं, त्यक्त्वा जातिकुलाभिमानमुचितं सेवा कृता निष्फला । भुक्तं मानविवर्जितं परगृहे प्वाशङ्कया काकव-तृष्णे दुर्मति पापकर्मनिरते नाद्यापि सन्तुष्यसि ॥ ५ ॥

अनेकानेक दुर्गम और विषम देशपरवेशमें भी फिरे, उच्चकुल और जाति का यथोचित अभिमान त्याग करके निष्प्रयोजन दूसरों की सेवा भी की और परधर पड़े पड़े भयभीत होकर अपमानसहित दूसरों के दिए हुए टुकड़ों से पेटपालन भी किया, परंतु किसी कार्य से भी कुछ फल प्राप्त न हुआ । इसलिए हे दुर्मति धारण करनेवाली चापिनी तृष्णा ! तू अबतक भी संतुष्ट न हुई इसका क्या कारण है ? ॥ ५ ॥

I have travelled over many rough and impassable countries, but all in vain. Having laid aside the natural pride of my (high) caste and family, I have served (others), but that too without any advantage to me. Trembling with fear like a crow, I have eaten dishonourable bread in another's house. But oh stupid and sinful Avarice ! thou art not satisfied even now.

Quoted anonymously in the *Sanskrit Shiksha* (सुभाषितारवि) at No. 3262.

Cf. — “ भ्रान्तं यावनतस्तरेण मनसा देहीतिवासमोरेता, भुक्तं मानविवर्जितं परगृहे साशङ्कितं काकवत् । साक्षेप भृङ्गटीकयादकुटिलं दृष्टं खलनां मुखं तृष्णे देवि यदन्यदिच्छसि पुनस्तत्रापि सन्नादम् ॥ ” (सुभाषितरत्नमंडागार ११२।३८)

Note that the 2nd line of this verse is almost the same as the 3rd. of our text

खलोच्छापाः सोढाः कथमपि तदाराधनपरै-
 निगृह्यान्तवाप्यं हसितमपि शून्येन मनसा ।
 कृत चित्तस्तंभः प्रहसितधियामञ्जरिपि,
 त्वमाशे मोघाशे किमपरमतो नर्तयसि
 माम् ॥ ६ ॥

दुष्ट मनुष्यों की सेवा करते हुए उनके खोटे खरे कटु
 वचन भी जैसे तैसे सुने, तथा आंतरिक अश्रुप्रवाह को
 रोक करके सुन्नसान (शून्य) चित्तसे उनके उपहास भी
 सहे, और मनको निस्तब्ध करके अपने उपहास करने-
 वालों को प्रणाम भी किया, परंतु हे निष्फल आशा
 तू तो अब भी मेरा पीछा नहीं छोड़ती इसलिए नहीं
 मालूम कि मुझको इससे भी अधिक और क्या क्या
 नाच नचावेगी ? ॥ ६ ॥

When serving my evil and cruel masters I have
 somehow borne their harsh words with great patience,
 kept the natural rush of tears forcibly imprisoned
 within the eyes, thoughtlessly assumed a laughing
 countenance, and subduing all mental agitation
 bowed myself with clasped palms before the haughty
 persons of those senseless fellows who had scornfully
 laughed at my poverty. But what more dis-graceful
 acts wilt thou, oh fruitless greed, still compel me to do
 I cannot precisely say ?

Quoted under *Blasphemy* (भर्त्सना) in the *Satkhanda* (सु-
 भाषितावलि) at No. 3261

८१—“ दष्ट दुर्जनचेष्टित परिमवो लब्धः समानाप्जना-तिदार्ये धनिर्ना
 कृतं शलदित मुक्त कषालेष्वपि । पद्म्यामध्वनि संप्रदातमसृष्ट-
 रमुत लणमस्तरे, यच्चान्यत्र कृतं कृतान्त कुरु हे तत्रापि सज्जा
 ययम् ॥ ”

(सुभाषितावलिः)

आदित्यस्य गतागतेरहरहः संक्षीयते जीवितं,
व्यापारैर्बहुकार्यभारगुरुभिः कालो न विज्ञा-
यते । दृष्ट्वा जन्मजराविपत्तिमरणं त्रासश्च नो-
त्पद्यते, पीत्वा मोहमयीं प्रमादमदिरामुन्म-
त्तभूतं जगत् ॥ ७ ॥

अहो बड़े कष्टकी बात है कि यह जगत् मोहमयी
प्रमादरूपी मदिरा का पान करके कैसा उन्मत्त हो रहा है
कि सूर्य के उदय अस्त के साथ साथ प्रतिदिन अपने
जीवन का क्षय होना भी कोई नहीं देखता, नानाविध
कार्यभारसे व्यग्र हो सांसारिक व्यवहारों में लगे हुए
समय का व्यतीत होना भी कोई नहीं जानता, और
जन्म, जरा, विपत्ति और मरण को देखकर भी कोई
भयभीत नहीं होता ! ॥ ७ ॥

Having drunk the intoxicating wine of delusion
the people (world) have got quite mad and senseless ;
for, they do not see that their life is gradually short-
ened with the duly rising and setting of the sun ;
for, they cannot know that time is rapidly passing
away, on account of their being seriously engrossed
with a variety of affairs ; and, for, they are not fright-
ened even at the sight of birth, old age, misfortune,
and death of others.

This verse which stands as 24th in the *Santatika* Part II
(शान्तिशतकम् ४ परिच्छेद.) is quoted anonymously in the *Subhāṣitā-
mālā* (सुभाषितावलि) at No. 3377.

cf — " दिवसरज्जो कुलच्छेदेः पतद्भिरनसतः,

वहति निकटे कालस्रोतः समस्तभयाग्रहः ।

इह हि पततां नास्त्या लभ्यो न चापि निवर्तन,

तदिह महतां कोऽप्य मोहो यदेव महाविलः ॥ २ ॥ "

(शान्तिशतकम् । ३ परिच्छेद)

For the first half of the stanza, Cf — " To those who are em-
ployed and busy, time flies with great rapidity "

दीनादीनमुखैः सदैव शिशुकैराकृष्टजीर्णाम्ब-
रा, क्रोशद्भिः क्षुधितैर्निरन्नविधुरा दृश्येत चे-
द्देहिनी । याच्नाभङ्गभयेन गद्गदगलत्रुव्यद्वि-
लीनाक्षरं, को देहीति वदेत्स्वदग्धजठरस्या-
र्थे मनस्वी जनः ॥ ८ ॥

भय के अभावसे विकल हुई अपनी खाँके फटे पुराने वस्त्रों को खैचते हुए, क्षुधातुर, अत्यंत दीन और रोते हुए, बालबच्चों को देखना तो भले ही अगीकार करलें, परंतु अपने पापी पेट के भरने को याचना निष्फल जाने के भयसे गद्गदस्वरमें डूठते हुए अक्षरोसे दूसरों के भागे (हमको दान) “ दीजिये ” पद का उच्चारण करना कोई मनस्वी भी स्वीकार नहीं कर सकता ॥ ८ ॥

भाषार्थ

विचारशील मनुष्य पूर्वार्थोक्त विशेषणविशिष्ट भार्याको देखकर भी इस दुष्ट जठरके भरण पोषण करने को किसी की याचना नहीं करते ॥

Notwithstanding his seeing the pitiable miser-
able state of his wife whose threadbare clothes are
continually dragged by her wretched and pale faced
children weeping incessantly at the corroding pain
of their excessive hunger, no high-souled man can ever
condescend, for the sake of his wretched stomach,
falteringly to ask for alms at the hands of his fellow-
beings, fearing that his request may be refused by them

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However straitened his circumstances may be no
considerate man will ever ask alms of others in order
to fill his wretched belly.

*Quoted as per Bhāratīyāra (वर्तुल्लिखित) in the Subhashitāvalī
(सुभाषितावलि) at No 3196*

Cf.—“ दारिद्र्येण समीरिताप्रि बहुशः कण्ठ समालम्बते,
कण्ठत्कष्टात् कथं कथमपि प्राप्नोति जिह्वातलम् ।
जिह्वाकीलककीलितैव सुदृढं तस्मान्ननिर्यात्वसौ,
वाणी प्राणपरित्यजेति महता देहीति नास्तीति च ॥ ”

(सुभाषित रत्नभाण्डागारः । १९ । १६१) .

निवृत्ता भोगेच्छा पुरुषबहुमानो विगलितः,
समानाः स्वर्याताः सपदि सुहृदो जीवितसमाः ।
शनैर्यष्ट्युत्थानं घनतिमिररुद्धे च नयने, अहो
धृष्टः कायस्तदपि मरणापायचकितः ॥ ९ ॥

विषयभोग करने की इच्छा यद्यपि बिड़कुल जाती रही है, जाति विरादरी के मनुष्यों ने यद्यपि पहिले के समान आदर करना छोड़ दिया है, समान अवस्थावाले यद्यपि परलोक के निमित्त मरण कर चुके हैं, मित्रगण भी यद्यपि शीघ्र ही मरनेवाले हैं, बहुत धीरे और छकड़ी के सदारे मात्रसे ही यद्यपि ठठा जाता है, बेबो के कोपोपर यद्यपि सघन अधिकारमय पटल फिर गया है, परंतु यह ढाँठ और निर्लज शरीर मरने के नामसे अब भी कैसा चौकन्ना होता है ! ॥ ९ ॥

Though the desire of sensual pleasures has ceased to exist in his mind, though he is no longer held in the same high esteem by his fellowmen, though his equals in age are already gone to heaven, though his friends are also at the point of death, though he can hardly support himself on his staff, though his eye sight is fast dimmed with a thick veil of darkness, the impudent and shameless person is still surprised at the mention of his approaching death !

Quoted anonymously in the *Subhashitarali* (सुभाषितावलि) ॥

१० ३३०८.

(f.—(a) "दन्ता विश्रमदन्ता, केशा काशमस्मसङ्काशा ।

नयने तमसामयन, तथापि चित्त घनाङ्गनायत्तम् ॥ "

(सुभाषित रत्नभाण्डागार)

(b) "गतं तत्तारुण्यं तदणिहृदयानन्दजनकं,

विशीर्णा दन्तालिर्निजगतिरहो यथिशाणा ।

जडीभृताद्यष्टे अत्रणहितं कर्णयुग्मलं,

मनो मे निर्लजं तदपि विषयेभ्यः स्पृहयति ॥ "

(सुभाषितरत्नभाण्डागार । १११ । २६)

(c) "चक्षुष्यन्ने चलति दग्ने इमंशुणि श्वेतमाने,

सौदत्यङ्गे मनसि कटुषु कम्पमाने कस्ये ।

दूतैरेतैर्दिनकरभुवः शश्वदुद्गोष्यमाना—

स्त्रातु देहं तदपि मित्रजामिव सान्त्व वदाम् ॥ १११ ॥ "

(नीलकण्ठदोक्षितकृत शान्तिविट्ठास)

हिंसाशून्यमयत्नलभ्यमशनं धात्रामरुत्कल्पितं,
 व्यालानां पशवस्तृणाङ्कुरभुजः सृष्टाः
 स्थलीशायिनः । संसारार्णवलङ्घनक्षमधियां
 वृत्तिः कृता सा नृणां, या मन्वेपयतां प्रयान्ति
 सततं सर्वे समाप्तिं गुणाः ॥ १० ॥

विधाताने सपों के लिए पवन का भक्षण कैसा नियत किया है कि जिसे हिंसा करने के बिना वह सहजही में लाभ कर सकते हैं, और इसही प्रकार पशुओं की भी तृणका भक्षण करनेवाले और जमीनपर शयन करनेवाले बनाए हैं कि जिससे उनको किसी तरहका कष्ट नहीं होता, परंतु संसार समुद्र का तरण करने की सामर्थ्य रखनेवाले मनुष्यों की वृत्ति विधाताने ऐसी दुर्लभ बनाई है कि जिसके संपादन करने में इनके सारेगुण समाप्त होजाते हैं ॥ १० ॥

Snakes are made to live on air which is obtained very easily, and without causing the least harm to other creatures, cattle are made to live on grass and lie down on bare earth ; but the food of man whose intellect can enable him to cross over the worldly ocean is made so difficult of attainment that all his abilities are generally of little avail to find it out

Quoted under *Abstractions* (भर्तृहरि) in the *Siddhāntika* (सुभाषितावलि) at No. 3179

The verse stands as 13th in the *Sāntikā Part I* (शान्ति-शतकम् । १ परिच्छेद)

८१—“ घृतलवणतैलतण्डुल—आक्नेन्धनचिन्तयाऽनुदिनम् ।

विपूलमते रवि प्रसो, नदयति घीर्मन्दविभवत्याम् ॥ ”

न ध्यातं पद मीश्वरस्य विधिवत्संसारविच्छि-
त्तये, स्वर्गद्वारकपाटपाटनपटुर्धर्मो ऽपि नो-
पार्जितः । नारीपीनपयोधरोरुयुगलं स्वप्ने ऽपि
नालिङ्गितं, मातुः केवलमेव यौवनवनच्छेदे
कुठारा वयम् ॥ ११ ॥

संसारसे मुक्त होने के निमित्त विधिपूर्वक श्री परमे-
श्वर के चरणारविंदों का ध्यान भी न किया, स्वर्गद्वारके
किवाड़ों को खोलनेवाले धर्म का उपार्जन भी न किया,
तथा स्त्रियोंके पुष्ट पयोधर और उरुयुगल का आलिंगन
स्वप्नमें भी हमने न किया । इनमें से किसी कार्य के न
करनेसे हमने अपनी माताके पेटमें जन्म लेकर उसके
यौवन का वृथा ही नाश किया है ॥ ११ ॥

Neither we have devoted ourselves to the due
meditation of God for the final redemption of our
souls ; nor have we done any virtuous actions in order
to ensure our free entrance into the gates of heaven ;
nor have we ever embraced, even in a dream, the
heaving.....and rounded.....of lovely ladies.
We have therefore done nothing, but have only
been something like a scythe to mow down the youth-
forest of our mothers.

It is needless to remark that a woman loses her youth by delivery
The verse is quoted under भर्तृहरि in the शाङ्गधरपद्धति at No 4152

भोगा न भुक्ता वयमेव भुक्ता-स्तपो न तप्तं
वयमेव तप्ताः । कालो न यातो वयमेव याता-
स्तृष्णा न जीर्णा वयमेव जीर्णाः ॥ १२ ॥

विषयादि का भोग नहीं किया किंतु हम ही भुगत
गए, तपश्चरण भी नहीं किया किंतु हम स्वयं ही संतप्त
हुए, समय नहीं गया किंतु हमही गए गुजरे और तृष्णा
शिथिल नहीं हुई किंतु हम खुदही बुढागए ॥ १२ ॥

It is we who are exhausted but not the pleasures;
it is we who are done up but not the penances; it is
we who are gone but not the time; and similarly, it
is we who have grown old but not the desire of gain

Quoted under *Paribrajaka* (परिब्राजक) in the *Auchitya rādhāra
chārchā* (भौचित्यविचारचर्चा), and anonymously in the *Sulbhāshikāra*
(सुभाषितावलि) at No 3396 The verse stands under भर्तृहरि in the
शार्ङ्गधरपद्धति at No 4150

For the idea of the 1st line of our text, compare, *Bhartrihari's*
words in the *Bhartrihariśataka* (भर्तृहरि निवेद) :—

" भुज्यन्ते विषया मयेति भवति शान्तामतिर्देहि-
तासिद्धयैक्यमन्यस्य विषयेष्विच्छान विच्छिद्यते ।
भुज्यन्ते पुरुषाः परन्तु विषयेष्वेक्षुन्मन्मते,

यत्तृप्ता इव सन्त्यजन्ति विरसान्निष्पीडय वृद्धान्मो १५ "

(भर्तृहरि निवेदम् । चतुर्थोऽङ्कः) .

क्षान्तं न क्षमया गृहोचितसुखं त्यक्तं न संतो-
षतः, सोढा दुःसहशीतवाततपनक्लेशा न तप्तं
तपः । ध्यातं वित्तमहर्निशं नियमितप्राणैर्न
शंभोः पदं, तत्तत्कर्म कृतं यदेव मुनिभिस्तै-
स्तैः फलैर्वञ्चितम् ॥ १३ ॥

बहुतसे क्लेशभी सहन किए परंतु क्षमापूर्वक न सहे,
गार्हस्थ्य सुख का परित्याग भी किया परंतु संतोषके
हेतु नहीं किया, शीत पवन और तपनके असह्य
दुःख भी सहे परंतु तपश्चरण नहीं किया, और निश्चल
मनसे रात दिन धन का ध्यान भी किया परंतु
शिवजीके चरणारविंद का चिंतन कभी न किया ।
अत एव मुनिजनों के करने योग्य सब कर्म करने परभी
हम उनके यथार्थ फलोंसे वंचित ही रहे ॥ १३ ॥

We have borne insults, but not with a patient
or forgiving spirit; we have given up the pleasures of
home, but not through contentment; we have put
up with unbearable cold, wind, and heat, but we have
not undertaken the pains of a religious penance; we
have attentively thought of wealth day and night,
but we have not meditated on the sacred feet of Śiva;
in short, we have done all that is generally done by
saints and hermits, but alas! we have not obtained the
good results of the aforesaid actions (because they
were not actuated by virtuous motives).

The stanza which stands as 9th in the *Sāmantakāya* Part, I
(शान्तिशतकम् । १ परिच्छेदः) is quoted under *Bhōtirāra* भर्तृहरि in
the *Sārngadharaṇḍikā* (शार्ङ्गधरपद्धति । ४१५३) and is commonly
in the *Sāhāśhātārā* (सुमाधितावलि । ३१७८) and also in a com-
mentary on *Radhrata's Kuryitakāra* (रुद्रवृत्तकायालङ्कार)

बलिभिर्मुखमाक्रान्तं, पलितैरङ्कितं शिरः ।

गात्राणि शिथिलायन्ते, तृष्णैका तरुणायते १४

मुखपर धारिये पड़गई हैं, शिरके बाल श्वेत होगए हैं,
और सारे अंग यद्यपि शिथिल होगए हैं, परंतु एक तृष्णा
अब भी ज्यों की त्यों ही नहीं किंतु प्रतिदिन तरुण होती
जाती है ॥ १४ ॥

The face is marked over with wrinkles, the head is covered with hoary hair, and the limbs (members of the body) are all weak and worn out with age; yet strange to say, that the desire of gain is still acting as youthfully as ever.

Quoted under *Ugri anant* (व्यासमुनि) in the *Subhāshitaratnāvalī* (सुभाषितावलि) at No 3242, and *Bhartrihari* भर्तृहरि in the *Sūtragaṇṭhī* (शार्ङ्गपरपद्धति) at No 419

Cf —(a) " योवनं जरया प्रस्त-मारोग्यं व्याधिभिर्हतम् ।

जीवितं मृत्युं रभ्येति, तृष्णैका निरुपद्रवा । "

(सुभाषितावलि.)

(b) अङ्गं गलितं पलितं मुण्डं, दशनं विहीनं जातं तुण्डम् ।

करपृष्ठं कम्पितशोभितदण्डं, तदपि न मुञ्चत्याशां पिण्डम् " १५

(श्रीशङ्कराचार्यवृत्त मोहमूढरे)

(c) " जीर्यन्ते जीर्यतः केशाः, दन्ता जीर्यन्ति जीर्यतः ।

चक्षुः श्रोत्रे च जीर्येते, तृष्णैका तरुणायते "

(पञ्चतन्त्रम् । ५ तन्त्रम् । १६)

(d) " I like our shadows,

Our wishes lengthen as our sun declines "

(Young's Night Thoughts V)

येनैवाम्बरखण्डेन, संगीतो निशि चन्द्रमाः ।

तेनैव च दिवा भानु-रहो दौर्गत्य मेतयोः १५

अहो ! चंद्रमा और सूर्य की भी कैसी दुर्गति है कि जिस मेघखंडसे रात्रिके समय चंद्रमा संवेष्टित रहता है उसही मेघसे दिन में सूर्य का भी आच्छादन हो जाता है ॥ १५ ॥

१५-१०) * किं वाच्यं सूर्यशशिनो-दौर्गत्यं महता पुर ।

दिनरात्रि निभागेन, पारिधत्तो यदम्बरम् ॥ *

(६) “वही मेघ क्रम से रती, शशि ओदत दिन रात ।

रसिक दोन आति इन दशा, जग की तब को बात’ १

(रसिक कवि)

अवश्यं यातारश्चिरतरमुपित्वाऽपि विषया,
वियोगे को भेदस्त्यजति न जनो यत्स्वय
ममून् । व्रजन्तः स्वातंत्र्यादतुलपरितापाय
मनसः, स्वयं त्यक्त्वा ह्येते शमसुखमनन्तं
विदधति ॥ १६ ॥

चाहे कितने ही दिनतक क्यों न रहें विषयादि एक दिन
अवश्य जानेवाले हैं इसलिए हम स्वयं उनका त्याग
करें अथवा वह हमारा त्याग करें उनके हमारे वियोगमें
तो किसी प्रकार का संशय नहीं, परंतु संसारी मनुष्य
फिर भी स्वयं इनका परित्याग नहीं करते । जब अपनी
इच्छासे विषयादि हमारा त्याग करते हैं तो हमारे मनको
अत्यंत दुःख होता है परंतु जो हम स्वयं इनका परित्याग
कर दें तो अनंत शांतिसुख का लाभ कर सकते हैं ॥ १६ ॥

To whatever length may sensual pleasures be
ever prolonged, they are sure to end some day or
other ; then, how is it that men are not willing
to give them up ? When they go away themselves
they are undoubtedly the cause of immense
troubles to the mind, but when we can leave them
of our own free will we may rest assured of reaping
everlasting contentment and happiness from the noble
step

The verse which stands as 3rd in the *Bāntarāśatka Part III*
(शांतिशतकम् ३ परिच्छेदः) is quoted under *Jayāditya* (जयादित्य)
in the *Sūhṛtśatka* (सुभाषितावलि) at No 3386

Cf —(a) = स्वातंत्र्यादिव्या. प्रयान्ति यदभी शोकायते स्युश्चिर,
सन्त्यक्ता एवमेव ते शम सुख निःश्रेयसं तन्वते ॥ ८४ ॥
(प्रबोधमुपाकरः)

(b) “ यामीमाज्ञां हा वयं भाजयन्तो, भोगैस्त्यान्या एव राज्यादिभिश्चेत् ।
न त्यज्यन्ते वक्ष्यन्तः एव ते, कस्मादेव तावदस्माभिरेव ॥ २८ ॥ ”
(भर्तृहरिनिवेदम् । पथमोऽङ्कः) .

विवेकव्याकोशे विदधति शमे शाम्यति तृषा,
 परिष्वङ्गे तुङ्गे प्रसरतितरां सा परिणतिः ।
 जराजीर्णैश्वर्यग्रसनगहनाक्षेपकृपण-स्तृषापात्रं
 यस्यां भवति मरुतामप्यधिपतिः ॥ १७ ॥

ज्ञानके प्रकाश करनेवाली शांतिकी धारण करनेपर
 और तृष्णाका उन्नत शिखर शांत हो जानेपर, मनुष्यको
 उस विशेष सुखका अनुभव हो जाता है कि जिसकी
 दीर्घ कालतक विविध ऐश्वर्य भोगते रहनेके कारण देव-
 राज इंद्रभी सदैव लालसा किया करता है ॥ १७ ॥

When the bud of knowledge begins to blossom,
 and the rise of high aspirations and desire of gain are
 entirely subsided, we are sure to attain that sort of
 supreme contentment which is even coveted by Indra,
 the lord of gods, who, through advancement of age,
 has grown too much addicted to his love of wealth
 and livelihood.

This stanza has been explained in different ways by different
 translators. But the text as it stands here cannot have another inter-
 pretation but that which we have given above.

भिक्षाशनं तदपि नीरसमेकवारं, शय्या च
भूः परिजनो निजदेहमात्रम् । वस्त्रं च जीर्णश-
तखण्डमयी च कन्या, हाहा तथाऽपि विषया
न परित्यजन्ति ॥ १८ ॥

भिक्षाटन करके नीरस भोजनसे पेट पालन करते हैं
और वह भी दिनमें एकही बार मिलता है, कोरी पृथ्वी
पर शयन करते हैं, निज देह मात्र कोही अपना परिवार
समझते हैं, और शतशः फटे पुराने टुकड़ों से बनी कन्या
से शरीर को ढकते हैं, परंतु बड़े ही खेदका विषय है कि
विषयवासना अब भी हमारा परित्याग नहीं करते ॥ १८ ॥

Though he has no other food than tasteless alms
obtained only once a day, no other couch but the bare
earth, no other dependents but his own body, and no
other clothes than a wallet patched of hundreds of
worn out rags, yet, alas ! he is not forsaken by
worldly enjoyments !

This verse stands as 23rd in the *Sikantika*, Part I (शान्ति
शतकम् । १ परिच्छेद)

CL—“ भाकर्षन्ते तपनतनययामसटापघोषा,
मन्दं मन्दं यमसि निपतः कालपाशोऽपि कष्टे ।
आवृच्छन्ते वृत्तेजसमिषासम्पन्नाः प्राग्वाता,
नैवेदानीमपि विषय वैमुख्य मध्येति चेतः । १० । ”

(नीलकण्ठदीनितद्वय शन्निविलसः) .

स्तनौ मांसग्रंथी कनककलशावित्युपमितौ;
मुखं श्लेष्मागारं तदपि च शशाङ्केन तुलितम्।
स्रवन्मूत्रक्लिन्नं करिवरकररुपाद्धि जघन-महो
निधं रूपं कविजनविशेषैर्युगकृतम् ॥ १९ ॥

अहो ! कैसे आश्चर्य की बात है कि सब तरहसे अत्यंत निंदनीय स्त्रियोंके रूपकी कविजनोंने कितनी बड़ी प्रशंसा की है कि मांसग्रंथीरूपी स्तनोंको सुवर्ण कलशों की उपमा देते हैं, श्लेष्मा के आगाररूपी मुखको चंद्रमाके तुल्य बतलाते हैं और सरते हुए मूत्रसे आर्द्र हुए जघन स्थल को गजपुंगवके शृंङ्गादंडके समान वर्णन करते हैं ! ॥ १९ ॥

How strange and contemptible is it that the censurable person of women is so much extolled by poets, that their fleshy and bulbous.....are even compared to golden jars, their mouth though full of phlegm is equalled to moon ; and their.....though stained with the flow of.....are always spoken of as something better than the trunks of the best elephants ?

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No 4147

Cf.—(a) “समाहिप्यलुचैः पिशितघनपिण्ड स्तनविषा,
मुखं लालापूर्णं पिबति चषक सासवमिति ।
अमे यद्वेदार्द्रं पयिच रमते सार्जसिको,
महानोद्गन्धानां किमपि रमणीयन्न ममति ॥ २९ ॥ ”

(शान्तिस्मृतकम् १)

(b) “लालां वक्त्रास्रव वेत्ति, मांसपिन्दौ पयोधरो ।
मांसस्य कूटं जघनं, जनं कालप्रदातुरं ॥ ”

(सुभाषितरत्नमालाः).

(c) “गण्डास्यां न रज जिघृक्षति वरः किंस्थूलमासंकुय,
गते चैत्र कपशस्थिचर्भनिचिते वस्त्रे कुतश्चुम्बनम् ।
मत्स्यं न खसुनोद्गमयवती काम्यं किमान्यये,
कुरासेन्मलमुत्रमात्रं नरके नर्था न कार्या कुतः ॥ ”

(भर्तृहरि निबन्धम्).

फलमलमशनाय स्वादुपानाय तोयं, शयन
मवनिपृष्ठे वल्कले वाससी च । नवधनमधुपा-
नभ्रान्तसर्वेन्द्रियाणा-मविनयमनुमन्तुं नोत्स-
हे दुर्जनानाम् ॥ २१ ॥

जब कि खानेके लिए निर्मल फल, पीनेके लिए मिष्ट
जल, सोनेके लिए धरणीतल, और पहननेके लिए वल्कल
विद्यमान है तो नवीन संचित धनरूप मदिरा के पानसे
मदोन्मत्त मनुष्योंका दुराचरण मनस्वी जन किस प्रकारसे
सहसकते हैं ? ॥ २१ ॥

When we have nice fruits for our food, fresh
water for our drink, the surface of earth for our
bed, and the barks of trees for our clothe why
should we ever condescend to hear disgraceful taunts
at the hands of proud men of fortune whose heads
have turned mad through the intoxicating drink of
a small quantity of riches

ॐ — “वीराणि किं वयि न हरेरि दिशन्ति मित्रां,

नैवाधिपा फलभृत सरितोऽप्यशुण्यम् ।

रुद्रागुहा किमातितोऽवतिनोपपन्ना-

न्कस्माद्भजन्ति कवयो घनदुर्मदान्धान् ॥ ”

(सुभाषितरत्नभाण्डागार । १०९ । १६)

विपुलहृदयैर्धन्यैः कैश्चिज्जगज्जनितं पुरा,
विधृतमपरैर्दत्तं चान्यैर्विजित्य तृणं यथा ।
इहहि भुवनान्यन्ये धीराश्चतुर्दश भुञ्जते,
कतिपयपुरस्वाम्ये पुंसां क एष मदज्वरः २२

ब्रह्मा जैसे उदार चित्त महात्माओंने इस जगतको रक्षित किया है, विष्णु जैसे महानुभावोंने धारण किया है, परशुराम जैसे शूरवीरोंने दिग्विजय करके तृण समान जानकर ब्राह्मणोंको दान कर दिया है, और बलि राजा जैसे ऐश्वर्यवान अवधी इसके चतुर्दश भुवनोके साम्राज्य का भोग कर रहे हैं । इस दशार्धमें जो मनुष्य थोड़ेसे ग्रामों का राज्यलाभ करके इतना अभिमान करते हैं वह सर्वथा अनुचित है ॥ २२ ॥

When we see that there had been such magnanimous souls as Brahmā who have created the world ; others, as Vishnu who have repeatedly preserved it from utter destruction , others as Parashurām (परशुराम) who after conquering have charitably given it away to the Brāhmanas, as if it were a mere straw ; and others, as Bali (बलि) who have been holding undivided sway over the fourteen spheres ; we cannot find the least possible ground for the vain conceit of those who can claim only a few small villages as their own

The verse which stands as 13th in the *Śatashatka Part II.* (शान्तिशतकम् । २ परिच्छेदः) is quoted under *Bhartrihara* मर्तृहरि in the *Subhāshitaratna* (सुभाषितारत्न । ५३२) and *Bhartrihara* (मर्तृहरि) is quoted under *Bhartrihara* (मर्तृहरि) by Namasiddha in his commentary on *Rudrata's Kāvyaśākhya* (रुद्रट्टक काव्यालङ्कार)

The third line “इहहिभुवनान्यन्ये धीराश्चतुर्दश भुञ्जते” is also quoted under *Bhartrihara* (मर्तृहरि) by Namasiddha in his commentary on *Rudrata's Kāvyaśākhya* (रुद्रट्टक काव्यालङ्कार)

त्वं राजा वयमप्युपासितगुरुप्रज्ञाभिमानोन्नताः,
ख्यातस्त्वं विभवैर्यशांसि कवयो दिक्षु प्रत-
न्वन्तिनः । इत्थं मानद नातिदूरमुभयोरप्या-
वयोरन्तरं, यद्यस्मासु पराङ्मुखोऽसि वयम-
प्येकान्ततो निःस्पृहाः ॥ २३ ॥

आप राजा हैं वैसे हमभी श्रीगुरुमहाराजकी उपास-
नासे पाई हुई प्रज्ञाशक्तिसे समन्वित हैं, आप जैसे गजा-
श्वादिके ऐश्वर्यसे विख्यात हैं वैसे हमारा यश भी कवि-
जन दशों दिशाओंमें फैलाते हैं । इसलिए हे अपमान
करनेवाले राजा ! आपमें और हममें कुछ विशेष अंतर
नहीं है, सो यदि आप हमारा यथोचित सत्कार करने
से मुंह मोड़ते हैं तो हमकोभी आपके आदरकी कोई
चाँछा नहीं है ॥ २३ ॥

Thou art a king, and we are the masters of pro-
found learning as taught by our revered preceptors ;
thou art famous by thy fortunes, whereas the fame of
our good name is spread by poets throughout the
world. Thus, oh proud chief, that dardest insult the
learned, where does lie the great difference between
our respective positions, that thou turnest thy face
so proudly against us, for we too are quite regardless
of thy favours ?

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि ।
३४०३), and under मर्दहरी in the *Bāṛagadharaṇapadāḥatā* (शार्ङ्गधर-
पदाति । २०४).

For the point of the stanza, Cf —

“ निरीक्षणाभीशसृष्टमिवतिरस्कार विष्यः ”

(मुद्राराक्षसम् । लतीफोद्भूतः).

अभुक्तायां यस्यां क्षणमपि न यातं नृपशतै-
र्भुवस्तस्या लाभे क इव बहुमानः क्षितिभु-
जाम् । तदंशस्याप्यंशे तदवयवलेशेऽपि पत-
यो, विषादे कर्तव्ये विदधति जङ्घाः प्रत्युत
मुदम् ॥ २४ ॥

शतशः राजाओंने जिस पृथ्वीको क्षणमात्रभी अभुक्त
नहीं छोड़ो उस अनेक भूपालोंकी भोगी हुई भूमिका
लाभ करके भूमिपालोंका इस कदर अभिमान करना
सर्वथा अनुचित है, परंतु कष्टका विषय है कि इस सारी
पृथ्वीके अंशोंके छोटेसे अंशके एक मात्र खंडके स्वामी
भी आज दिन मूर्खताके हेतु विषाद करनेके बदले फूले
अंग नहीं समाते हैं ! ॥ २४ ॥

What magnanimous chiefs can pride over the
possession of this poor earth which has been continually
enjoyed from its very existence by hundreds of kings
that are now no more ? But, alas ! those who can
claim only a nominal portion of a part of its part do
now delight in calling themselves as kings. From
this we must infer that the foolish are generally prone
to be happy where, on the contrary, they ought to
be sadly grieved

Quoted under *Bhartrihari* (भर्तृहरि) in the *Siddhāntakārikā*
(सुभाषितावलि) at No 533.

(६—“ कारतिर्भूतिभोग्यायां, गणिकायामिव क्षितौ ।

भाग्यहीनं पतिं त्यक्त्वा, रन्त्यते भाग्यभाजिनः ॥ १४ ॥ ”

(बालभारतम् । उद्योगपर्व. ११ सर्ग.).

The same thought is again enlarged upon in verses 9 to 11 of
the 2nd Sarga of the *Udyogaparva*.

At page 20 of the *Notes*, the learned editors of the *Siddhāntakārikā*
(सुभाषितावलि) remark that with the two fine verses of *Bhartri-*
hari's *Śaśigymastaka* viz, 22 and 24 compare Emerson's poem on
“ *Earth*. ”

मृत्पिण्डो जलरेखया वलयितः सर्वोऽप्ययं
नन्वणु-रङ्गीकृत्य स एव संयुगशतै राज्ञां गणै
भुज्यते । तदद्युर्ददतेऽथवा न किमपि क्षुद्रा
दरिद्रा भृशं, धिग्धित्तान्पुरुपाधमान्धनकणं
वाञ्छन्ति तेभ्योऽपि ये ॥ २५ ॥

यह सारी पृथ्वी जो चारोंओर समुद्रसे घिरी हुई है
निस्संदेह एक छोटीसी वस्तु है, और तिसपरभी अनेका-
नेक राजा शतशः संग्राम द्वारा इसको अगणित खड्डों
में परस्पर विभक्त करके इसका शासन कर रहे
हैं । जिन राजाओंने न कुछ पहिले दिया है और न
अब देते हैं वह वास्तवमें बहुत तुच्छ ओर दरिद्री है,
परंतु जो नराधम इन कृपण राजाओंसे भी धन वणकी
याचना करते हैं उनको तो सर्वथा धिक्कार है ॥ २५ ॥

Surrounded on all sides by water, like a small
lamp of mud, the entire earth is no doubt a very in-
significant object in herself, besides, a number of
chiefs have taken possession of her by means of a
series of battles, and are thus holding their sway over
her in hundreds of paltry state. It is therefore no
wonder that these meanly chiefs may or may not give
anything to the needy, but, fie on the wretched
creatures who can ever degrade themselves by asking
a particle of wealth at even the hands of such con-
temptible kings

Cf.—“ ब्रह्माण्डं विग्रहस्तु तत्र वसुधा पिण्ड किमाचक्षते,
तत्राप्येकतरन्तु खण्डममितास्तस्मिन्वृषा केचन ।
तेभ्यो दैन्यं शतोपनीतविभवा दद्यानुकम्पास्तुते,
धिष्मूढा स्तुहयन्ति हन्त किमपि स्वयं तेभ्योपि ये ॥ ”

(सुभाषित रत्नमाण्डागार)

न नटा न विटा न गायना, न परद्रोहनिवद्ध-
बुद्धयः । नृपसद्मनि नाम के वयं, कुचभारान-
मिता न योषितः ॥ २६ ॥

राजसभामें केवल नट, विट, गायक, परद्रोही और
कुचभारसे नम्रीभूत तरुणियोंकाही आदर होता है, परंतु
हम तो इनमेंसे कोईभी नहीं हैं इसलिए राजसन्मानकी
इच्छा करना हमारे लिए सर्वथा वृथा है ॥ २६ ॥

When we are neither professional actors, nor
fools (buffoons or jesters), nor musicians, nor evil
persons bent on ruining others, nor women bending
down under the weight of full grown there
is very little hope of our getting any livelihood in
the courts of kings

Cf —(a) “ Kings are naturally lovers of low company ”
(E. Burke).

(b) “ लघु जन से प्रीति जहाँ, रसिक नारि से धाम ।
बुध नर ऐसे देश को, दुष्टि से परनाम ॥ ”

(रसिक पदवि)

For further explanations of नट, विट &c. see our notes.

पुरा विद्वत्ताऽसीदुपशमवतां क्लेशहतये, गता
कालेनासौ विषयसुखसिद्ध्यै विषयिणाम् । इ-
दानीं तु प्रेक्ष्य क्षितितलभुजः शास्त्रविमुखा-
नहो कष्टं साऽपि प्रतिदिनमधोऽधः प्रविशति २७

वहे ही कष्टकी बात है कि जो विद्या पूर्वकालमें
शान्तचित्त महात्माओंके क्लेशनिवारणार्थ समझी जाती
थी, वही विद्या समय पाकर विषयी मनुष्योंके विषयादि
की सिद्धिका उपाय हुई, परंतु आजकल तो राजाओंको
शास्त्रसे विमुख देखकर इस विद्वत्ताकी प्रतिदिन और
भी दुर्दशा और अधनति होती चली जाती है ॥ २७ ॥

Learning had formerly been used to remove the
mental troubles of calm and tranquil soul; but in
course of time it gradually came to be employed as
an instrument of securing sensual pleasures to the
worldlings ; however, it is a matter of great regret
and shame that seeing the kings (the lords of earth)
as quite averse to the spread of its cause learning is
daily descending to the lowest level.

Cf.—“ Learning (young virgin) but few suitors knew ,
The common prostitute she lately grew,
And with the spurious brood loads now the press ,
Laborious effects of idleness. ”

(Cowley)

स जातः कोऽप्यासीन्मदनरिपुणा मूर्ध्नि ध-
 वलं, कपालं यस्योच्चैर्विनिहितमलङ्कारविधये ।
 नृभिः प्राणत्राणप्रवणमतिभिः कैश्चिदधुना,
 नमद्भिः कः पुंसामयमतुलदर्पज्वरभरः ॥२८॥

संसारमें उसही बड़भागीका जन्म सफल है कि जि-
 सके स्वच्छ कपालखंडको आभूषण बनाकर शिवजीने
 अपने मस्तकपर धारण किया है। परंतु आजकल तो
 केवल अपनी प्राणरक्षामें तत्पर रहकर दूसरोंके आगे
 मस्तक नमन करनेवाले मनुष्यभी न मालूम किस घात
 का अतिशय अभिमान किया करते हैं ? ॥ २८ ॥

The birth of that great man is indeed a memora-
 ble event in the history of the world whose white
 skull is ever being borne as an ornament of head by
 Śiva, the enemy of love ; but, now, alas ! we see that
 the generality of mankind are humbly bowing their
 heads at the feet of others for the sole satisfaction of
 securing a few days' living, and the realisation of
 this boon is looked upon as something really grand.
 However, we do not know that they can ever
 justify in the least possible degree the vain pride and
 conceit which they have the impudence to indulge in
 this disgraceful step.

The point of the stanza appears to be this —Foolish men in-
 stead of being grieved feel a sort of pride in bowing their heads to others'

अर्थानामीशिषेत्वं वयमपि च गिरामीश्वरे
यावदित्थं, शूरस्त्वं वादिदर्पज्वरशमनविधा
वक्ष्यं पाटवं नः । सेवन्ते त्वां धनान्धा मति-
मलहतये मामपि श्रोतुकामा, मय्यप्यास्था न
चेत्तत्त्वयि मम सुतरामेष राजन्गतोऽस्मि ॥२९॥

हे राजा ! आप यदि धनके स्वामी है तो हमभी
वाणीके स्वामी हैं, आप यदि शूर धीर हैं तो हमभी प्र-
तिवादियोंका दर्पज्वर नाश करनेमें पूर्ण प्रवीण हैं, आप
का सेवन यदि धनांध मनुष्य करते हैं तो बुद्धिका अध-
कार दूर होनेके अर्थ वेदाध्ययन करनेवाले श्रोत्रिय जन
हमारीभी सेवा किया करते हैं । इसलिए हे राजा ! यदि
आपको हमारी कुछभी श्रद्धा नहीं है तो हमारे भी आप
की किञ्चिन्मात्रभी नहीं है अत एव हमभी जाते हैं ॥२९॥

If thou art the lord of riches, we are the masters
of learning (speech), if thou art a great warrior, we
are also powerful to suppress the feverish pride of our
adversaries in a verbal contest, if thou art served by
wealthy persons, we are served by theological scholars
who throng to us for the removal of their intellectual
darkness, therefore, if thou hast little regard for us
we have less for thee, and thus saying, we turn our
back upon thee

Quoted anonymously in the *Sabbashitarali* (सुभाषितावलि) at
No 3474

For the idea of the 2nd line cf — It is reckoned a great
achievement to silence an opponent in disputation

(Cooper's Letters No XXVIII)

अशीमहि वयं भिक्षा-माशावासो वसीमहि ।
शयीमहि महीपृष्ठे, कुर्वीमहि किमीश्वरैः ॥३०॥

जब हम भिक्षाका भोजन, दिशारूप वस्त्र, और पृथ्वी
का शयन अंगीकार करते हैं तो संपत्तिवानोंसे हमारा
क्या प्रयोजन रहा ? ॥ ३० ॥

When we live on alms, clothe our bodies with no artificial clothes but only with the ten directions of the world (i. e. remain naked), and sleep on the surface of mother earth, we have no concern whatever with the rich.

Quoted under *Bhartrihari* (मर्तृहरि) in the *Bāṛuḡadharaṇapaddhati*
(शार्ङ्गधरपद्धति) at No 4101

How true is it that the more we go away from this world and its pleasures the less is our affection for it ! One who has nothing to do with it cares not a straw for its great worthlessness and wealthiness. Nothing whatever can make a true recluse bow to power and wealth.

माने म्लायिनि खण्डिते च वसुनि व्यर्थं प्रयाते
 ऽर्थिनि, क्षीणे बंधुजने गते परिजने नष्टे शनै-
 यौवने । युक्तं केवल मेतदेव सुधियां यज्जहु-
 कन्यापयः—पूतत्रावगिरिन्द्रकन्दरदरीकुंजे नि-
 वासः क्वचित् ॥ ३१ ॥

मानके मलिन होने, धनके नष्ट होने, याचकोंके निराश
 होकरजाने, बंधुजनके क्षीण होने, परिवारके मरने और
 यौवनके क्रमशः चलेजानेपर मतिमानोंको केवल यही
 दृष्टि है कि जान्हवीकी निर्मल जलधारासे पवित्रित
 हिमालयकी चंदराके किछो एकान्त लताकुंजमें जाकर
 निवास करें ॥ ३१ ॥

*At the time when they have lost their selfrespect,
 squandered away their riches, no longer got the power
 to satisfy the requests of Leggars, suffered the
 bereavement of their friends and family, and gradu-
 ally passed away the period of youth, the only thing
 proper for wise men is to seek their abode somewhere
 in the solitary grave of a mountain cave hallowed by
 the Ganges water.*

Quoted in Mr. मर्लहरि in the शार्ङ्गधरपद्धति at No. 4178

Cf —“ माने म्लानमुपागते विगलिते भोगकुले यौवने,
 कालेन क्षयिते बन्धुषु शनैर्लब्धे विवेकोदये ।
 विन्दित्रावसरोपभोगलघुता मुक्त सहाय्या पर,
 सत्यं सत्यमत्रा एवहि सुखं जाने धनानामहम् ॥ ”

(सुभाषितावलि : १३२५).

परेषां चेतांसि प्रतिदिवसमाराध्य बहुधा, प्र-
सादं किं नेतुं विशसि हृदय कुशकलिलम् ।
प्रसन्ने त्वय्यन्तः स्वयमुदितचिन्तामणिगुणे,
विमुक्तः सङ्कल्पः किमभिलषितं पुष्यति न
ते ॥ ३२ ॥

हे मन ! रातदिन दूसरोंके चित्तकी अनेक भांति आ-
राधना करता हुआ तू किस पदार्थ की प्राप्तिके हेतु ऐसे
ऐसे कष्ट सहन कर रहा है ? क्योंकि तेरे अंतःकरणके
प्रसन्न होजानेपर ही उस चिन्तामणिका उदय हो सकता
है कि जिसके प्रगट होनेसे संकल्प विकल्पसे विमुक्त हो-
जानेपर तेरी कोई अभिलाषा भी अपूर्ण न रहेगी ॥ ३२ ॥

Oh my heart ! for what special reward dost thou
try to please the hearts of others, and thus to subject
thyself to a number of heartrending troubles ? If thou
succeedest to content thy own innerself, the wondrous
virtue of contentment will grow of itself into thee,
which will, like a *Chintâmani* (चिन्तामणि) or philo-
sopher's stone, fulfil all thy desires without a single
exception.

It is quoted anonymously in the *Sabbāśatīkā* (सुभाषितावलि)
at No 3410 and under *Śaṅkuka* (शंकुक) at No 534

Cf — (२) " The corner of the "

स्थितिः पुण्यारण्ये सह परिचयो हन्त हरिणैः,
फलैर्मध्या वृत्तिः प्रतिदिवसतल्पानि दृषदः ।
इतीयं सामग्री भवति हरभक्तिं स्पृहयतां, वनं
वा गेहं वा सदृशमुपशान्तैकमनसाम् ॥३३॥

पुण्यभूमिका निवास, हरिणोंका सहवास, फल भक्षणसे
अहिंसापूर्वक भरणपोषण, और प्रतिदिन नवीन पाषाण
की शय्या स्वीकार करके शिवभक्तिकी लालसा रखने-
वाले शान्तचित्त मनुष्योंके समक्ष वन और घर सब एक
हीसे प्रतीत होते हैं ॥ ३३ ॥

Those contented persons who having subdued
their sensual passions are very anxious to secure the
favour of Śiva make no difference between a forest
and a house ; for, they are earnestly desirous of
dwelling in a hallowed desert, keeping company with
deer, living upon the harmless subsistence of fruits,
and sleeping every day on new beds of stones.

Cf—(a) “ सुरमन्दिर तरुमूलनिवासः, शय्या भूतलमजिनं वासः ।
सर्वं परिमह भोगव्यासः, कस्य सुखं न करोति विरागः ॥१०॥”
(शङ्कराचार्यकृत मोहमुद्गरः).

(b) “ कुसुमशयन पाषाणो वा श्रियं भवनं वनं,
प्रतनुममृणस्यशी वासत्वमम्यय चारवो ।
सरसमशन कुत्मापो वा धनानि दृणानि वा,
शमसुख सुधापानक्षेत्र्ये समं हिमहात्मनाम् ॥ १”
(क्षेमेन्द्रस्य मुनिमतमीमांसा)

अमीपां प्राणानां तुलितविसिनीपत्रपयसां,
कृते किं नास्माभिर्विगलितविवेकैर्व्यवसितम् ।
यदाढ्यानामग्रे द्रविणमदनिःशङ्कमनसां, कृतं
वीतव्रीडैर्निजगुणकथापातकमपि ॥ ३४ ॥

कमलिनी पत्रस्थ जलबिन्दु के समान क्षणभंगुर प्रा-
णोंके निमित्त अज्ञानवश होकर, द्रव्यके मदसे निःशंक
चित्तवाले धनाढ्य मनुष्योंके आगे निर्लज्ज होकर निज-
गुण कथन करनेका महा पातक करनेवाले हम लोगोंने
कौनसा अधम कर्म नहीं किया है ? ॥ ३४ ॥

What efforts have we, that have lost the sense of
our own intelligence, left undone for the maintenance
of our wretched lives whose condition is exactly re-
sembling that of the drops of water resting on a
lotus leaf, when we have shamelessly committed the
sin of recounting our own merits before the wealthy
whose hearts are hardened and fearless by possessing
riches ?

It stands as 19th in the *Sāntikāla* Part I. (शान्तिशतकम् । १
परिच्छेदः).

For the meter of the 1st line, cf —

“मलिनीदलगत जलमति तरलम्,
सदृशीयनमतिशयचपलम् । ५ ।”

(शङ्कराचार्यकृत मोहमुद्धरे).

अतिक्रान्तः कालो लटभललनाभोगसुभगो,
 भ्रमन्तः श्रान्ताः स्मः सुचिरमिह संसारसरणौ ।
 इदानीं स्वः सिन्धोस्तटभुवि समाक्रन्दनगिरः,
 सुतारैः फूत्कारैः शिवशिवशिवेति प्रतनुमः ३५॥

सुंदरस्त्रियोंके भोगविलासमें यौवन व्यतीत कर चुके हैं और इस संसारपथमें भ्रमण करते करते बहुत थक गए हैं, इसलिए अब हम सुरनदी श्री गंगाजीके तटपर बैठकर पर्वत कंदराओंको प्रतिध्वनित करते हुए उच्चस्वरसे केवल शिवनामका उच्चारण करने ही की अभिलाषा रखते हैं ॥ ३५ ॥

We have passed our youth, the proper time for charming ladies, and we are quite tired of so long a wandering over the world's thoroughfare, now, we would, therefore, like to rest on the banks of the holy Ganges and pass our days in pronouncing the divine name of Śiva with such a distinct voice as to make the surrounding hills quite resound with it

CL—(a) “यात यौवनमधुना, वनमधुना शरणमेकमस्माकम् ।
 स्फुरदुहृहारमणीनां, हा रमणीनां गत काल ॥”

(शार्ङ्गधरपदाति)

(b) “रसिक गया सुंदरि सुरत, यौवन काल विलाय ।

अब सुरसारी तट पर कहो, हर हर क्यों नहीं जाय ?”

(रसिक कवि)

भ्रातः कष्टमहो महान्स नृपतिः सामन्तचक्रं
च त-त्पार्श्वे तस्य च साऽपि राजपरिषत्ता-
श्चन्द्रबिम्बाननाः । उद्रिक्तः स च राजपुत्रनिव-
हस्ते वन्दिनस्ताः कथाः, सर्वं यस्य वशा-
दगात्स्मृतिपदं कालाय तस्मै नमः ॥ ३६ ॥

हे भाई ! कैसे कष्ट का विषय है कि हमारे देखते दे-
खते ही वह प्रतापशाली राजा, उसके आधीन छोटे छोटे
सामंत, उसकी वह राजसभा, वह विधुवदनी सुंदरियें,
वह उन्मत्त राजकुमारों का समूह, वह बंदीजन और
वह गोष्ठी सबके सब जिस महाबली कालके कराल पेटमें
समा गए हैं उसे हमारा नमस्कार है ॥ ३६ ॥

Oh brother, I cannot but sorrowfully pay my
humble obeisance to that Time through whose power-
ful influence (1) that mighty king, (2) his feudatory
chiefs, (3) his magnificent court, (4) the moon-faced
charming ladies of his seraglio, (5) the proud assemb-
ly of his princes, (6) his heraldic bards, and (7) the
instructive tales recited in his court, have all become
a matter of history existing only in the memory of
survivors !

Quoted under *Bhartrihari* in the *Śīrngadharaṣṭhānī* (शार्ङ्गधर-
पद्धति । ४१६५), and under *ŚrīKamaliyudha* in the *Sukhāśhitāvalī*
(सुभाषितावलि.) at No 3328.

Cf —(a) “पातयति महापुरुषान्सममेव बहूनादरेणैव ।

परिवर्तमान एकः, कालः शैलानिवानन्तः ॥”

(हर्षचरितम् । पंचमोहासः) .

(b) “Relentless Time, destroying power,
Which stone and brass obey,
Who giv’st to every flying hour
To work some new decay” (Dryden).

(c) “The bust of heraldry, the pomp of power,
And all that beauty, all that wealth e’er gave,
Await alike the inevitable hour
The paths of glory lead but to the grave”
(Gray’s Elegy in a country Churchyard)

वयं येभ्यो जाताश्चिरपरिगता एव खलु ते,
 समं यैः संवृद्धा स्मृतिविषयतां तेऽपि गमिताः ।
 इदानीमेते स्मः प्रतिदिवसमासत्रपतना-द्रुता
 स्तुल्यावस्थां सिकतिलनदीतीरतरुभिः ॥ ३७ ॥

हमारे जन्मदाता माता पिता तो बहुत पहिले ही इस
 संसारसे विदा हो चुके हैं, जिनके साथ हम बड़े हुए हैं
 उनकी स्थिति भी अब केवल नाम मात्र ही रह गई है,
 इसलिए अब हम बालूरेतके टीकोंमें बहनेवाली नदीके
 तटस्थ वृक्षोंके क्षणभंगुर जीवन के समान आसन्नमृत्यु
 होकर एक एक दिन काट रहे हैं ॥ ३७ ॥

Those of whom we were born are gone long since;
 the persons with whom we were bred and brought up
 are only existing in our memory ; therefore, we who
 are daily expecting the end of our existence, are living
 the precarious lives of those trees which are growing
 on the sandy banks of a powerful stream so as to be
 blown down at any moment by its rushing current.

Quoted under *Bhartrihara* (भर्तृहरि) in the *Sargadharapaddhati*
 (शार्ङ्गधरपद्धति) at No 4113

Cf — “अहं जन्मदाता अहं, सहचर मित्र विलास ।

इतने दिन के पाहुने, अब हम रक्षिक बताय ॥ ”

(रक्षिक कवि).

यत्रानेके क्वचिदपि गृहे तत्रतिष्ठत्ययैको,
 यत्राप्येकस्तदनु बहवस्तत्र चान्तेन चैकः ।
 इत्थं चेमौ रजनिदिवसौ दोलयन्द्राविवाक्षौ,
 कालः काल्यासह बद्धकलः क्रीडति प्राणि-
 शारैः ॥ ३८ ॥

जिस घरमें पहिले अनेक मनुष्य रहते थे वहां अब एकही रह गया है और जहां एकही मनुष्य था वहां बहुतसे होकर अंतमें एक भी नहीं रहा । इस प्रकार इस बद्ध कलाकुशल कालने अपनी प्राणप्यारी कालीके साथ प्राणीरूप सार और दिनरातरूपी पाशोसे चौसर रच रखी है ॥ ३८ ॥

In the house where were formerly seen a great many persons, we can scarcely find, at present, a single soul, but on the contrary, where there was only one there grew for a time a large number leaving out not a single survivor in the end. It is, therefore, evident that artful *Kāla* (काल) or Time and his deadly paramour *Kālī* (काली) or Death are playing a wonderful game of dice in which the pieces are represented by living beings, and the cubes by day and night.

Quote is in the *Chandrika* (चन्द्रिका) in the *Harivanshabhāṣana* (कविकण्ठाभरण), and anonymously in the *Harivanshabhāṣana* (कव्यानुशासन).

Cf — As flies to wanton boys, are we to the gods—
 They kill us for their sport "

(King Lear Act IV Scene I)

तपस्यन्तः सन्तः किमधिनिवसामः सुरनदौ,
 गुणोदारान्दारानुत परिचयामः सविनयम् ।
 पिबामः शास्त्रौघानुत विविधकाव्यामृतरसा-
 न्न विद्मः किं कुर्मः कतिपयनिमेषायुषि जने ३९॥

इस बहुतही थोड़ेसे जीवनमें हम यह नहीं जानते कि तपश्चरण करते हुए श्री गंगाजीके तटका निवास करें, या सकलगुणसंपन्न स्त्रियोंका तत्त्वतापूर्वक सेवन करें, अथवा नानाविध काव्यामृतरससे परिपूर्ण सच्छास्त्रोंकाही पान करें ! ॥ ३९ ॥

We do not exactly know, what we are to do in the exceedingly short space of our lives. Whether we are to take our abode on the banks of the holy Ganges and then perform the religious rites of our faith, or modestly to pass our days in the lovely society of accomplished ladies, or to drink the poetic ambrosia flowing from the various compositions of the Śāstras, is a point that cannot be solved in a definite manner by man.

Cf.—“Man has two minutes and a half to live—one to smile—one to sigh—and a half to love—for in the middle of this he dies.”
 (J P Richter)

अहौ वा हारे वा बलवति रिपौ वा सुहृदि वा,
 मणौ वा लोष्ट्रे वा कुसुमशयने वा दृषदि वा ।
 तृणे वा स्त्रेणे वा मम समदृशो यान्तु दिवसाः,
 सदा पुण्येऽरण्ये शिवशिवशिवेति प्रजपतः४०॥

सर्प और हार, बलवान शत्रु और मित्र, मणि और लौह, पुष्पशय्या और पत्थर, तृण और स्त्रीजन में समान भावसे देखते हुए मेरे जीवनके शेष दिवस किसी पवित्र वनस्थलमें शिवनामका निरंतर जप करते हुए व्यतीत हों ! ॥ ४० ॥

Looking with equal indifference upon a snake or a necklace, a powerful foe or a friend, a jewel or a piece of iron, a flowery bed or a stone, a blade of grass or a bery of ladies, I now wish to pass the remaining days of my life in a holy forest continually meditating upon the divine name, Śiva !

Quoted under *Uṭpalarāja* (उत्पलराज) in the *Archatyaśāstra-chandrikā* (मौक्तिकविचारचर्चा), and anonymously in the *Uṭpalarāja-Chandrikā* (उत्पलराजचन्द्रिका), the *Kāryāśāstra* (कान्याशुशान्त), the *Subhāṣitāvalī* (सुभाषितावलि), the *Alakāśāstra* (अलकशस्त्र), and the *Kāryapradīpa* (कार्यप्रदीप). It is ascribed to मर्दहरी in the *Śārdhara* at No. 410Z.

गंगातीरे हिमगिरिशिलावद्धपद्मासनस्य, ब्रह्म-
ध्यानाभ्यासनविधिना योगनिद्रां गतस्य । किं
तैर्भाव्यं मम सुदिवसैर्यत्र ते निर्विशङ्काः, संप्रा-
प्त्यन्ते जरठहरिणाः शृङ्गकण्डूविनोदम् ॥४१॥

ओ गंगाजीके तीरवर्ती हिमालयकी शिलापर पद्मा-
सन लगाए हुए उन उत्तम दिवसोंका सुझको कब दर्शन
होगा कि जब विधिपूर्वक ब्रह्मध्यानके अभ्याससे योग-
निद्रामें सूते हुए मेरे शरीरको वृद्ध हरिण अपने शृंगप्र-
भागसे निःशंक होकर खुजाने लगेंगे ! ॥ ४१ ॥

I am anxiously waiting for the approach of those
happy days when I shall be sitting in a meditative
posture somewhere on the Himālayan range and the
banks of the sacred Ganges, practising the process of
Yōga or mental abstraction, fully absorbed in the
immediate meditation of the supreme Being, and
wholly entranced into ecstatic sleep, quite incognisant
of what is passing around me, so that the old ante-
lopes will be gently rubbing their itching horns
against my senseless body without the least appre-
hension of my sentient state

The verse stands as 17th in the *Santipatala Part IV* (शान्ति-

शतकम् । चतुर्थ परिच्छेद)

CL—“ कदा भिक्षुपक्षैः करकण्डूजह्नुहरणैः ,

शरीर मे स्यात्सत्युपरतसुप्तस्तेन्द्रियसुखम् ।

कदा ब्रह्माभ्यासीत्यरतनुतपारप्यविहमा ,

पतिष्यन्ति स्याणुषमहतविष्य स्कन्धशिरसि ”

(सुभाषितरत्नमाण्डागारः । ६३१ । ५८).

स्फुरत्स्फारज्योत्स्नाधवलिततले कापि पुलिने,
 सुखासीनाः शान्तध्वनिषु रजनीषु द्युसरितः ।
 भवाभोगोद्विग्नाः शिवशिवशिवेत्यार्तवचसः,
 कदास्यामानन्दोद्गमबहुलवाष्पाकुलदृशः ४२ ॥

निर्मल चंद्रमा की चांदनीसे धवलित श्री गंगाजीके
 तटपर निःशब्द रात्रिके समय सुखपूर्वक बैठे हुए सांसा-
 रिक विषयोंके अतिशय भोगविलाससे दुःखित होकर
 “ शिव ” “ शिव ” इत्यादि आर्तवचनोंका उच्चारण करते
 हुए आनंदके प्रबल प्रवाहसे तत्पन्न हुई अभुधारासे हम
 अपने नेत्रोंका कब सिंचन करेंगे ? ॥ ४२ ॥

Reclining at ease and comfort in the stillness of
 night somewhere on a sandy beach of the sacred
 Ganges all whitened with the clear and refulgent
 light of the moon, when shall we, being hard pressed
 by worldly misfortunes, be ever able to utter the
 holy name of Siva when our eyes will all be closed
 with the copious flow of joyful tears ?

Cf.—“ गङ्गातीरकृतोजस्य नियमक्षामस्य शान्ताल्लनो,
 नीवात्प्रसृतिपचस्य दधतो मेघ्या त्वच तादसीम् ।
 दर्भमस्तरशायिन शिव शिवेत्याब्रन्दत मत्सह,
 मत्सलानकृत कदा मम मनो निर्वाण मध्येष्यति ॥ ”

(सुभाषितावलिः)

आशा नाम नदी मनोरथजला तृष्णातरङ्ग-
कुला, रागग्राहवती वितर्कविहगा धैर्यद्रुमध्वं-
सिनी । मोहावर्तसुदुस्तरातिगहना प्रोत्तुङ्ग-
चिन्तातटी, तस्याः पारगता विशुद्धमनसो
नन्दन्ति योगीश्वराः ॥ ४३ ॥

मनोरथरूपी जलसे पूर्ण, तृष्णा की तरंगोंसे व्याकुल,
अनुरागरूपी ग्राहादिसे भरी हुई, कुतर्कमय पक्षियोंसे अधि-
ष्ठित, धैर्यरूपी वृक्षोंका ध्वंस करनेवाली, मोहरूप भँवरों
के कारण दुस्तर, अत्यन्त चिन्तारूपी ऊँचे तटवाली, महा-
गंभीर, आशारूपी नदी का तरण करके शुद्धान्तःकरण-
वाले योगीश्वरही सच्चे सुखका अनुभव कर सकते हैं ४३॥

The River of Hope having Desire for its water's
Greed for agitating waves, Passion for its sharks,
Sceptic reasonings for birds, Patience for the tottering
trees on its sides, and worldly Cares and Anxieties for
its lofty banks, is very difficult to be crossed on
account of its fatal whirlpool of Illusion. Those
pure-minded *Yogis* who have swum over to the oppo-
site bank of this mighty stream are therefore leading
a safe and happy life.

The verse stands as 26th in the *Sāntisataka Part IV* (शान्ति-
शतकम् । ४ परिच्छेद.). It is quoted under भर्तृहरि in the *शार्ङ्गधरपद्धति*
at No 4103

Cf.—“A contented mind is the greatest blessing a man can enjoy
in this world, and if in the present life his happiness arises from the
subduing of his desires, it will arise in the next from the gratification
of them”
(Addison)

आसंसारं त्रिभुवनमिदं चिन्वतां तात तादृङ्,
 नैवास्माकं नयनपदवीं श्रोत्रवर्त्मगतो वा ।
 योऽयं धत्ते विषयकरिणीगाढरूढाभिमान-क्षी-
 वस्यान्तःकरणकरिणः संयमालानलीलाम् ४४॥

हे मित्र ! सारी त्रिलोकीमें दूँढते दूँढते ऐसे महानुभा-
 व का न तो दर्शन किया है और न नामही सुना है कि
 जो सांसारिक विषयरूप हयणीसे परिपूर्ण आसक्त हुए
 अपने मदोन्मत्त अंतःकरणरूप हाथीको संयमरूप सूँटेसे
 बंधा रख सके ॥ ४४ ॥

Oh friend, though I have been searching very
 carefully throughout the length and breadth of the
 three worlds I have not yet seen or heard a single
 person who is able to keep the furious bull-elephant of
 his own heart firmly tied to the post of self-control,
 notwithstanding the maddening intensity of his ardent
 passion for the beloved cow of sensual objects !

Quoted under मर्तृहारे in the शार्ङ्गधरपद्धति at No 4105

Cf —“ यदाऽसौ दुर्वाः प्रसरति मदश्चित्तकरिण-

स्तदा तस्योद्दामप्रसरत्सहैर्व्यवसितैः ।

क तद्वैर्यालान क च निजकुटाचारानिगदः,

क सा एजारजुः क विनयकठोराकुशमपि । ३२ । ”

(शान्तिशतकम् ११).

महादेवो देवः सरिदपि च सैवामरसरि-द्वहा-
 एवागारं वसनमपि ता एव हरितः । सुहृद्वा
 कालोऽयं व्रतमिदमदन्यव्रतमिदं, कियद्वा
 वक्ष्यामो वटषिटप एवास्तु दयिता ॥ ४५ ॥

बहुत कथनसे क्या प्रयोजन है विरक्त मनुष्यों के लिए
 केवल महादेव ही देवता हैं, सुरनदी गंगाजी ही एक
 मात्र नदी है, पर्वत कंदरा ही एक मात्र घर है, दशों
 दिशा ही एक मात्र वस्त्र हैं, काल ही एक मात्र मित्र है,
 दूसरों के आगे दीनता न करना ही एक मात्र व्रत है
 और वटवृक्ष ही एक मात्र प्राणप्यारी भार्या है ॥ ४५ ॥

What more can we say than to assert that one who
 wishes the emancipation of his soul must consider
 (1) Mahādeva, to be his only god, (2) the Ganges,
 as his holy river, (3) a rocky cave, his only home,
 (4) the ten points of the compass, the only clothing,
 (5) Time, his only friend, (6) freedom from humili-
 ation, his only vow, and (7) a *Vata* tree (banyan), his
 only wife ?

The canon herein laid down only applies to the case of Yogis
 or hermits. Though the poet does not mention that in the text he
 must, in writing it, have in mind the life of a saintly ascetic. The life
 of a *Grihastha* (गृहस्थ) or householder is guided by rules entirely
 different from the above

ये वर्द्धन्ते धनपतिपुरः प्रार्थनादुःखभाजो, ये
 चाल्पत्वं दधति विषयाक्षेपपर्यस्तबुद्धेः । तेषा-
 मन्तः स्फुरितहसितं वासराणां स्मरेयं, ध्यान-
 च्छेदे शिखरिकुहरग्रावशय्यानिपण्णः ॥४६॥

जो दिवस धनाढ्य मनुष्यों के आगे याचनाके भंगसे
 उत्पन्न हुए दुःखके हेतु बहुत बड़े बड़े, और विषयवासना
 के विलासमें मदान्ध होनेके कारण अत्यंत छोटे, प्रतीत
 होते हैं उन सबका पर्वतकंदरा की शिलारूप शय्यापर
 सोता हुवा मैं, ध्यानावस्थासे विश्राम पाकर, आंतरिक
 उपहासके साथ किस अवसरपर स्मरण कर सकूंगा वही
 चित्तमन कर रहा हूं ॥ ४६ ॥

When shall the days which seem to be lengthen-
 ed when one is compelled to suffer the pang of asking
 alms at the hands of wealthy people, or which appear
 to be much shortened when his intellectual faculty is
 quite disordered and blunt through incessant enjoy-
 ment of sensual pleasures, be recollected with a hearty
 smile, in the intervals of my mental meditation when
 I am inclining at ease on the rocky couch of a moun-
 tain valley ?

In obedience to the teachings of the Hindu *Sāstras* every man
 must renounce the world and take himself to forest in his old age.
 This being the ultimate aim of all good Hindus, the poet here depicts
 the noble thought of a pious person who though discharging the duties
 of a householder never forgets his future end to give up the world and
 contemplate his Maker in seclusion.

विद्यानाधिगता कलङ्करहिता वित्तं च नोपा-
र्जितं, शुश्रूषापि समाहितेन मनसा पित्रो न
संपादिता । आलोलायतलोचना युवतयः
स्वप्नेऽपि नालिङ्गिताः, कालोऽयं परपिण्डलो-
लुपतया काकैरिव प्रेरितः ॥ ४७ ॥

न तो निष्कलंक विद्याही का अध्ययन किया और न
द्रव्योपार्जनही किया, तथा न तो एकचित्त होकर माता
पिता की शुश्रूषा की और न चंचल और विशाल नेत्र-
वाली युवतियों का कभी स्वप्नमें भी आलिंगन किया,
किंतु सच पूछिए तो काककी भांति परपिण्डदानसे अपना
पेटपालन करते हुए हमने हमारे बहुमूल्य जीवन को बृथा
ही व्यतीत किया है ॥ ४७ ॥

We have acquired neither spotless knowledge
nor money, nor performed with concentrated attention
proper services to our parents, nor have we ever
.....(not even in a dream) the handsome person
of youthful ladies with large and fickle eyes ; but
alas ! we have idly passed away our valuable time in
the covetous desire of supporting ourselves, like
miserable crows, on the alms of others !

८९—“ तेरे जीवन मोहि नारि निजका मिम्बौछ जो ना पिया,
सेवा से गुरुदेव ताव जननी सन्तुष्ट जो ना किया,
विद्या और पढ़ी न वित्त मुख से खाया कमाया दिया,
ऐसा जन्म बृथा बिता रसिक हे तूने बता क्या किया ? ”

(रसिक करि)

वितीर्णे सवस्वे तरुणकरुणापूर्णहृदयाः, स्मर-
न्तः संसारे विगुणपरिणामा विधिगतीः । वर्यं
पुण्येऽरण्ये परिणतशरच्चन्द्रकिरणै-स्त्रियामां
नेष्यामो हरचरणचित्तैकशरणाः ॥ ४८ ॥

सर्वस्वका दान करके तरुण करुणास परिपूर्ण हृदय
होकर संसारकी विपरीत गति का स्मरण करते हुए
और श्री शिवजी के चरणकमलों की शरण लेकर किसी
पवित्र घन के बीचमें निवास करते हुए शरदऋतुक पूर्ण
चंद्रमा की चांदनीसे प्रकाशित रात्रियें हम कब व्यतीत
करेंगे ? ॥ ४८ ॥

After charitably giving away with a compas-
sionate heart, the last particle of our possessions,
and thinking¹ the worldly objects as productive of no
ultimate good, we are anxious to pass the pleasant
moonlit nights of autumn in the midst of some holy
forest, and abandon ourselves to the concentrated
worship of the sacred feet of Siva, the only shelter
from the cares and anxieties of the world !

The footnote appended to stanza 46 may also be appropriately
read in connection with this sloka. We may add that before renounc-
ing the world a man has to give away in charity all his property to the
poor and needy so that he may not be any way troubled of its thoughts

वयमिह परितुष्टा वल्कलै स्त्वं च लक्ष्म्या,
सम इह परितोषो निर्विशेषो विशेषः । स तु
भवति दरिद्रो यस्य तृष्णा विशाला, मनसि
च परितुष्टे कोर्धवान्को दरिद्रः ॥ ४९ ॥

हम तो केवल वल्कलसे संतुष्ट हो जाते हैं और तुम
धनसे होते हो, परंतु संतुष्ट हो जानेमें दोनों ही समान
हैं और तब हम दोनोंमें किसी प्रकारका अंतर नहीं
रहता, क्योंकि जिसकी तृष्णा विशाल है वही मनुष्य
दरिद्री है, किसलिए कि मनके संतुष्ट होजानेपर न तो
कोई धनाढ्य है और न दरिद्री है ॥ ४९ ॥

Oh king 'when we are content with barks of trees,
and you with riches, there is no difference between
us, as regards our mental contentment, for one whose
wishes are unlimited is, no doubt, poor, but, when
the mind is content in itself no one can be called rich
or poor

Quoted anonymously in the *S. Dash taral* (सुमाधितारलि । ३४७५)
and the *Rasarat dhara* (रसरत्नहार) Ascribed to भर्तृहरि in the शार्ङ्ग-
धरपद्धति (३०८) ।

Cf —(a) " को वा दरिद्रो हि विशाल तृष्ण ,
श्रीर्माश्र को यस्य समस्त तोष ५ । "

शङ्कराचार्यकृत प्रश्नोत्तरमाला)

(b) " सर्वा सम्पत्तयस्तस्य, संतुष्ट यस्य मानसम् " ।

(हितोपदेश I १०९)

(c) " तृष्णाया चेत्परित्यक्तो, को दरिद्र क ईश्वर । "

(हितोपदेश १ १४७).

यदेतत्स्वच्छन्दं विहरणमकार्पण्यमशनं, सहायैः
 संवासः श्रुतमुपशमैकव्रतफलम् । मनो
 मन्दस्पन्दं बहिरपि चिरस्यापि विमृश-त्र
 जाने कस्यैषा परिणति रुदारस्य तपसः ॥५०॥

स्वच्छन्दतापूर्वक विहार, दीनता रहित भोजन, सखु-
 रुपोंका सहवास, चित्त की शांति उत्पन्न करनेवाली
 विद्या और बाहिरी (सांसारिक) विषयोंमें मंदगति
 रखनेवाला मन, कौनसे महा तपश्चरण करनेसे मनुष्य
 को प्राप्त होते हैं सो बहुत विचार करने पर भी हम
 नहीं कह सकते ॥ ५० ॥

Though pondering over the subject for a long time, I cannot yet understand, for what great religious devotion or hard penance a man is granted the following blessings :—(1) freedom in going from one place to another ; (2) sumptuous supply of food without the degradation of asking alms ; (3) company of the good ; and (4) acquirement of that learning which is conducive to the tranquility of mind whose motion is quite tardy as regards its objective (external) pursuits ?

Cf.—“ निम मागे भोजन वसन, सद्गति साधु महान ।

• शान्ति हृदय सन्तोष मन, रसिक मुकृत फल जान ॥ ”

पाणिः पात्रं पवित्रं भ्रमणपरिगतं भैक्ष्यम-
क्षय्यमन्नं, विस्तीर्णं वस्त्रमाशादशकमपमलं
तल्पमस्वलप मुर्वी । येषां निःसङ्गताङ्गीकरण-
परिणतिः स्वात्मसंतोषिणस्ते, धन्याः संन्य-
स्तदैन्यव्यतिकरानिकराः कर्मनिर्मूलयन्ति ५१ ॥

जिन महात्माओंके समक्ष अपने हाथही पवित्र पात्र,
द्वार द्वार भटक कर मांगीहुई भिक्षाही अटूट अन्न, दशों
दिशाही विस्तृत वस्त्र और यह अखिल पृथ्वी ही नि-
र्मल शय्या का काम देते हैं, तथा वैराग्यको स्वीकार
करना ही जिनका मुख्य मनोरथ है, निजात्माके बीच
जिनका संतोष है, और दैन्यरूप व्यसनोंका जिन्होंने
परित्याग किया है वही महानुभाव शुभाशुभ कर्मोंका
निर्मूल कर सकते हैं और वही धन्य है ॥ ५१ ॥

Those persons who have determined to put an end to their actions (i. e. who have entirely effaced from their minds the notion of good or bad) by considering their palms as sacred vessels, eating the plentiful supply of alms obtained by their continued wanderings, taking the ten expansive quarters of the globe as their neat clothing, and lying down upon the bed of extensive earth, those who have secured true mental contentment by thinking the attainment of worldly indifference as the ultimate end of their life, and those who have given up the various ways of degrading themselves before others, are indeed deserving of all praise and honour

The verse is same as sloka 7 in the *Sādhātaka Part IV*
(शान्तिशतकम् । ४ परिच्छेद)

For the idea conveyed by "पाणि-पात्र" Prof. Tawney says that, seeing a little boy drinking water out of his hand Diogenes threw away his cup, declaring it *superfluous*.

दुराराध्यः स्वामी तुरगचलचित्ताः क्षितिभुजो,
 वयं तु स्थूलेच्छा महति च पदे बद्धमनसः ।
 जरा देहं मृत्युर्हरति सकलं जीवितमिदं,
 सखे नान्यच्छ्रेयो जगति विदुषोऽन्यत्र तपसः ५२

चक्रवर्ती महाराजाओंका मसन करना असंभव है, अन्यान्य भूपालोंका चित्त घोंड़ेके समान चंचल होता है और हमारा मनोरथ बहुत बड़ा है क्योंकि संसारके सर्वोत्तम पदका लाभ करनाही हमारा हार्दिक उद्देश्य है, और यह वृद्धावस्था हमारी देहका नाश किए देती है और मृत्यु तो हमारे सर्वस्व जीवनकाही हरण कर लेती है । इसलिए हे मित्र ! विद्वान् मनुष्योंके लिए इस जगत्में तपश्चरण करनेके सिवाय कल्याणकारक कर्म दूसरा कोई नहीं है ॥ ५२ ॥

To secure the favour of our lord is a hard and difficult task, and to please the minds of kings which are as unsteady as horses is also impossible, where as our ambitions are high, and our minds are bent on attaining to the supreme end (i.e. salvation), the body is old and worn out and death is depriving us of our entire existence, it is, therefore, true that a wise man can look up for no other good in this world except the performance of virtuous actions and penance

The word तपस here means either moral virtue or meditation connected with the practice of personal self denial or bodily mortification

भोगा मेघवितानमध्यविलसत्सौदामिनीच-
ञ्चला, आयुर्वायुविघटिताभ्रपटलीलीनाम्बुव-
द्भ्रुरम् । लोला यौवनलालसा तनुभृता मि-
त्याकलय्य द्रुतं, योगे धैर्यसमाधिसिद्धिसुलभे
बुद्धिं विदध्वं बुधाः ॥ ५३ ॥

संसारके विषयभोग सबही मेघ समूहके मध्यवर्ती
प्रकाश करनेवाली बिजलीके समान चंचल है, मनुष्य
की अवस्था वायुके झरोखेसे बखरे हुए मेघपटलकी वृष्टि
के समान अस्थिर है, और ऐसेही यौवनसुखकी लालसा
भी अत्यंत चपल है । इसलिए इन सब बातोंका विचार
करके हे पंडितजनों ! तुमको उचित है कि धैर्यपूर्वक
मनकी एकामताकी सिद्धिसे सुसिद्धयोगके साधनमें
अपना मन लगावो ॥ ५३ ॥

Worldly pleasures are as unsteady as the flash of
lightning appearing in the midst of a clouded sky,
life is as transient as rain drops falling down from
a group of clouds scattered in various directions by
the force of wind, and the aspirations of youth are
also extremely frail and fickle I would, therefore,
implore the learned that they must consider all
mundane objects as quite transitory and consequently
set their minds to the practice of Yoga the
attainment of which is quite easy through patient
concentration of mind

CL—“ भोगानुद्गतरङ्गमद्भ्रुचपला प्राणा क्षणव्यसिनः,
स्तोकान्येव दिनानि यौवनसुखं स्फूर्तिं क्रियासु स्थिता ।
उत्ससारमसारमेव निश्चितं बुद्ध्यानुभावोषका,
लोकानुग्रहपेशलेन मनसा योगं समाधीयताम् ॥ ”

(समाधितरङ्गमाध्यायः ६३९ । १८८)

पुण्ये ग्रामे वने वा महति सितपटच्छन्नपालीं
कपाली-मादाय न्यायगर्भद्विजहुतहुतभुग्धू-
मधूम्नोपकण्ठम् । द्वारं द्वारं प्रवृत्तो वरमुदर-
दरीपूरणाय क्षुधार्तो, मानी प्राणी स धन्यो
न पुनरनुदिनं तुल्यकुल्येषु दीनः ॥ ५४ ॥

प्रतिदिन अपने समान कुलवाले मनुष्योंके सामने
दीनतापूर्वक अपने जीवनका निर्वाह करनेकी अपेक्षा मनस्वी
जनके लिए क्षुधातुर होकर किसी पवित्र ग्राम अथवा गहन
वनके बीचमें स्वच्छ वस्त्रसे ढके हुए कपालखंडकी हाथमें
लिए इस पेट पापीके भरण पोषणके निमित्त वेदपाठी
ब्राह्मणोंके किए हुए हवनसे उठी हुई धूम्रसे व्याकुल हुए
द्वार द्वार पर भिक्षार्थ भ्रमण करनाही सर्वथा श्रेष्ठ है ॥५४॥

Going from door to door to the houses of learned
Brahmans which are altogether hidden from his
sight on account of the clouds of smoke rising from
their sacrificial fires, and begging alms for the satis-
faction of his hungry stomach, in the midst of a
charitable village or a lonely forest, and holding a
broken neck of an earthen pot in his hands, covered
with a clean cloth, is justly to be preferred to the
dragging on of a penurious and humble life among
his relatives by one who has the least spark of self
respect in him

Quoted in *Śaṅkha* (दीपक) in the *Śaṅkhaśāstra* (श्रीशङ्खशास्त्र)
(बौध्दविचारचर्चा), and under मर्हति in the शार्ङ्गधरपद्धति at No. 254

Cf —(a) “ वरमसिधारात्तद्वत्लवासे, वरमिह भिक्षा वरमुपवास ।

वरमपि धीरे नरके पतन, न च धनगवित बन्धवशरणम् ॥”

(वविमदृश्य पश्यसमह)

(b) “ वर वने व्याघ्रगजेन्द्रसेवित, हुमालय पत्रफलाम्बुमेवनम् ।

तृणानिशयावसन च वल्कलं, न बन्धुमध्ये धनहीनजीवितम् ॥”

(वरस्त्वेनीतले) .

(c) “ वर हि मानिनो मृत्युर्न दैन्यं स्वजनामत ॥२२॥”

(कथासारसागर । लाराणकटम्बक । ५ तरङ्ग) .

चाण्डालः किमयं द्विजातिरथवा शूद्रोऽथ
 किं तापसः, किं वा तत्त्वविवेकपेशलमतिर्यो-
 गीश्वरः कोऽपि किम् । इत्युत्पन्नविकल्पजल्प-
 मुखरैः संभाष्यमाणा जनै-र्न क्रुद्धाः पथि नैव
 तुष्टमनसो यान्ति स्वयं योगिनः ॥ ५५ ॥

"यह चांडाल है अथवा द्विजाति है, या शूद्र है या
 तपस्वी है, या कोई तत्त्वज्ञानी योगीश्वर है," इत्यादि
 सर्वसाधारणके विकल्प वचनोंका श्रवण करते हुए योगी-
 राज न तो क्रुद्ध होते हैं और न संतुष्ट होते हैं, परंतु स्व-
 च्छंदतापूर्वक अपने मार्गमें गमन करते चले जाते हैं ॥ ५५ ॥

"Is he a *Chāndāla* (चाण्डाल or outcast), or a twice-
 born, or a *Shūdra*, or a hermit, or some great *Yogi*
 who has renounced the world and sought real spiri-
 tual Truth?" Without paying the least heed to the
 aforesaid remarks of the general public, the *Yogis* are
 quite satisfied with the path they have undertaken,
 and accordingly they are neither pleased nor offended
 at the insulting comments of the naves.

Cf — "रथान्तश्चरतस्तथा धृतरजत्कन्यात्वस्याध्वगैः,
 सत्रास च सकौतुक च सदय दृष्टस्य तेर्नामरैः ।
 निर्याजोवृत्तचित्सुधारसमुदा निद्रायमाणस्य मे,
 निशङ्क करटः कदा करपुटी भिक्षा विलुण्ठयति ॥"

(शान्तिशतकम् । ४ परिच्छेदः । १९.)

सखे धन्याः केचिद्भुटितभवबन्धव्यतिकरा, व-
नान्ते चिन्तान्तर्विषमविषयाशीविषगताः ।
शरच्चन्द्रज्योत्स्नाधवलगगनाभोगसुभगां, नय-
न्ते ये रात्रिं सुकृतचयचित्तैकशरणाः ॥५६॥

हे मित्र ! अंतःकरणके मध्यस्थ विषम विषयादिरूप
सर्पोंसे रहित, और संसारके बंधनका संबंध तोड़नेवाले,
गहन वनमें बैठे हुए सुकृतसंचय करनेमें दत्तचित्त होकर
जो मनुष्य शरदऋतुके चंद्रमा की चांदनीसे प्रकाशमान
रात्रिको व्यतीत करते हैं वह निस्संदेह बड़े बड़भागी
हैं ॥ ५६ ॥

Oh friend, those persons are indeed very blessed
who, having broken asunder the worldly ties, have
completely rooted out from their minds the venom
of poisonous snakes of sensual enjoyments, and are
thus enabled to pass the pleasant moonlit nights of
autumn in the midst of a lovely forest with the sole
intention of performing a series of virtuous deeds ।

CL.—“ ते धन्या पुण्य भाजस्ते, तैस्तीर्णं त्रेषसागरः ।

जगत्समोह जननी, यै राशाशीविषी जिह्वा ॥ ”

(सुभाषितरत्नभाण्डागारः । १०९ । ९)

एतस्माद्विरमेन्द्रियार्थगहनादायासदादाशु च,
 श्रेयोमार्गमशेषदुःखशमनव्यापारदक्षं क्षणम् ।
 शान्तिं भावमुपैहि संत्यज निर्जां कल्लोललो-
 लां मतिं, भूयो मा भज भङ्गुरां भवरतिं चेतः
 प्रसीदाधुना ॥ ५७ ॥

हे चित्त ! दुःख देनेवाले इस विषय भोगरूप गहन
 वनका शीघ्र परित्याग कर, सारे दुःखोंका शमन करनेमें
 समर्थ कल्याणकारक शान्तभावका अवलंबन कर, जलके
 बुदबुदके समान चंचलबुद्धिका परित्याग कर और नाश-
 मान संसारमें अनुराग मत कर, क्योंकि ऐसा करनेहीमें
 तेरा पूर्ण कल्याण है ॥ ५७ ॥

Oh my heart, thou must now forsake the troub-
 lous and dangerous fore t of sensual enjoyments,
 and soon betake thyself to the path of all good
 which can instantly chase away the entire host of
 m-leries , be quiet and give up thy billowy and
 unsteady motion , do not attach thyself to the perish-
 able pleasures of the world , and seek everlasting
 contentment and bliss within thy ownself

८३ —^{२३} गन्धाद्व्यो नवमन्दिका मधुकरस्यत्तवा गतो यूयको,

ता दृष्टाशु गत स च दनवन पश्चात्सरोज गत ।

बद्धस्तस्य निशाकरोऽसदृसा रोदयसौ मन्दघी ,

सन्तोषेऽपि विना पराभवपदं, माम्रोति सर्वोजन ॥ १९ ॥^१

(कुम्भवितरत्नमाण्डामारम् । १७९)

पुण्यैर्मूलफलैः प्रिये प्रणयिनि प्रीतिं कुरुष्वा-
धुना, भूशय्या नववल्कलैरकरणैरुत्तिष्ठ यामो
वनम् । क्षुद्राणामविवेकमूढमनसां यत्रेश्वराणां
सदा, चित्तव्याध्यविवेकविह्वलगिरां नामापि
न श्रूयते ॥ ५८ ॥

हे प्रिये ! पवित्र कंदमूल फल, अकृत्रिम भूशय्या और
नवीन वल्कलोंमें अनुराग कर, क्योंकि अब हमको यहां
से उठकर उस वनमें प्रस्थान करना उचित है कि जहां
पर अज्ञानांधचित्तवृत्ति धारण करनेवाले, क्षुद्र, धनाढ्य,
अविवेकी, और मनोविकारके हेतु विह्वल वचनवाले दुष्ट
पुरुषोंका नामभी नहीं सुना जाता ॥ ५८ ॥

Oh my beloved, you should learn to live upon
nice fruits and roots, sleep upon the bed of bare
earth, and clothe the body with new barks of trees ;
get up now and let us go to that forest where the
wealthy persons whose minds are stupified by impu-
dence and whose words are always faltering through
mental derangement, are never to be heard again, not
even in name !

When one gets accustomed to a simple, inexpensive and easy life
of a forest it is but natural that he should look down very contemptu-
ously upon the unjustifiable treatment which poor people generally
receive at the hands of their unkind and selfish brethren.

मोहं मार्जयतामुपार्जय रतिं चन्द्रार्धचूडाम-
णौ, चेतः स्वर्गतरङ्गिणीतटभुवामासङ्गमङ्गी-
कुरु । को वा वीचिषु बुद्बुदेषु च तडिलेखासु
च स्त्रीषु च, ज्वालाग्रेषु च पद्मगेषु च सरिद्रे-
गेषु च प्रत्ययः ॥ ५९ ॥

हे चित्त ! मोहका मार्जन कर, द्वितीयाके चंद्रमाको
चूडामणिमें धारण करनेवाले शिवजीके चरणारविंदमें
अनुरक्त हो, और सुरनदी गंगाके तटका निवास स्वीकार
कर । क्योंकि जलकी तरंग बुद्बुदे, विजली, स्त्रीजन,
अभिषिखा, सर्प और नदीप्रवाहमें विश्वास करना
सर्वथा अनुचित है ॥ ५९ ॥

Oh my heart, thou must efface the trace of all
affection (or delusion), give thyself to the meditation
of Siva, and soon betake thyself to the heavenly
river (i. e. Ganges); for, no faith (trust) can justly
be put into waves, bubbles, lightning flashes, women,
flames, snakes and rushing streams !

CL—“ शम्भू के चरणारविन्द चितसे, सचे खरें शुद्ध से,
ध्याता क्यों न गैवार प्यार करके संसार निःसार है ।
माया मोहें सुभोग रोग अतिही काया न जाया रहे,
नारी सर्प समूह जान घर में भूला मनोसे कहा है ”

(रसिक कवि).

अग्रे गीतं सरसकवयः पार्श्वतो दक्षिणात्याम्,
 पृष्ठे लीलावलयरणितं चामरग्राहिणीनाम् ।
 यद्यस्त्येवं कुरु भरवसास्वादने लम्पटत्वं, नो-
 चेच्चेतः प्रविश सहसा निर्विकल्पे समाधौ ॥ ६० ॥

हे चित्त ! यदि तुमको अपने अग्रभागमें नाना प्रकार के गान, दोनों पार्श्वमें दक्षिण देशके सरस कवीश्वर और पृष्ठदेशमें चमर करनेवाली लीलावती स्त्रियोंके कण्ठका फलरव, अनुभव करनेका सौभाग्य प्राप्त है, तो भलेही संसारके विषयभोगादिमें आसक्त हो, परंतु यदि तु पूर्वोक्त सुखोंसे वंचित है तो एकाग्रबुद्धिसे समाधिका अवलंबन करनेमें कुछभी विलंब मत करे ॥ ६० ॥

In case you can afford to hear sweet and agreeable songs in your front, melodious verses of the Dekkan poets on your sides and the charming tinkling of bracelets worn by graceful ladies fanning your back with beautiful *Chouries*, you are quite justified in devoting yourself to the enjoyment of the world; but when you cannot command the aforesaid pleasures you must not make the least delay in giving yourself to *Samadhi* or absolute meditation of the Supreme Being

Quoted anonymously in the *Siddhantakalā* (सुभाषितावलि) at No. 3467 and under भर्तृहरि in the *शार्ङ्गधरपद्धति* at No. 4175.

When in the *Zenana*, princes are, no doubt, fanned, when necessary, by maidservants.

विरमत बुधा योषित्संगात्सुखात्क्षणभङ्गुरा-
त्कुरुत करुणामैत्रीप्रज्ञावधूजनसंगमम् । न
खलु नरके हाराक्रान्तं घनस्तनमण्डलं, शरण
मथवा श्रोणीविम्बं रणन्मणिमेखलम् ॥६१॥

हे पंडित जनो ! आप सब क्षणभंगुर स्त्री सेवनादि
संसारसुखसे विरक्त हो, करुणा, मैत्री और प्रज्ञारूपी
कान्ताका सेवन करो, क्योंकि चंद्रहारादिसे शोभित
कुचयुगल और मणिमेखलासे शब्दायमान स्त्रियों के
कटिभाग नरकयातनासे तुम्हारी रक्षा कदापि नहीं
कर सकेंगे ॥ ६१ ॥

Oh ye sages, you must cease to love the momen-
tary pleasures resulting from your attachment to
women, and cultivate the friendship of universal com-
passion and knowledge as if they were your loving
wives, for, the thick-et adorned with beauti-
ful necklaces, and the roundedsounding
with the tinkling bells of waistgirdles would be quite
powerless to protect you against the hideous punish-
ments of hell

Quoted anonymously in the *Siddhashikharā* (सुभाषितावलि) at
No 338a

Cf—(a) = कैतव्यव्रजविन्द कृतदधरमधु कायतास्ते कटाक्षा,
कालापा कोमलास्ते कधमदनधनुर्भङ्गुरो भूविहास ।
इत्य खट्वाङ्गकोटौ प्रकटितदशन मनुमुजसमीर,
रागान्धानामिवोच्चैरुपहसित महाभोहजाल कपालम् ॥२७॥”
(सान्निभूतकम् ११ परिच्छेद)

(b) “सैष्य विबुधास्तमन्धकारिणं माहृष्टि कष्ट श्रुते,
यस्मादत्र परमं च भ्रिजगति प्राणा स एक शिव ।
आपाते नियतेऽज्ञादविरले कालाकरालाद्भये,
कुत्र व्याकरण कर्तृककलह कुत्रापि काव्यश्रम ॥ ”
(सुभाषितावलि)

मातर्लक्ष्मि भजस्व कंचिदपरं मत्कांक्षिणी-
मास्मभू-भोगेभ्यः स्पृहयालवो नहि वयं का
निस्पृहाणामसि । सद्यः स्यूतपलाशपत्रपुटि-
कापात्रे पवित्रीकृते, भिक्षासक्तुभिरेव संप्रति
वयं वृत्तिं समीहामहे ॥ ६२ ॥

हे लक्ष्मी माता ! तुम अब किसी दूसरेका आश्रय
लो और हमारे भोगविलास की लालसा कदापि मत
करो । क्योंकि हमको तो भोगादि की इच्छा नहीं और
विरक्त मनुष्योंसे तुमको कुछ प्रयोजन नहीं । हम तो
आजकल केवल तुरंतके तोड़े हुए पवित्र पलाशके पत्रों
का पात्र बनाकर भिक्षात्रकी याचनासे अपने जीवनका
निर्वाह करनेके अभिलाषी हैं ॥ ६२ ॥

Oh mother wealth ! you must go to some one else
without entertaining the least hope of ever winning
my resolute heart ; because I have no attachment for
mundane pleasures and you are quite worthless in
the eyes of those who have renounced the world. The
only desire I have now left in me is to lead the life of
a religious mendicant begging my simple dole of
barley meal into the sanctified vessel of *Palûcha* (पट्टाश)
leaves just plucked from their parent stem, and folded
together in a convenient form

The stanza is same as Sloka 11 in the *Śat satika Part II*
(शान्तिशतकम् १४ परिच्छेद)

For the first line, Cf.—

“ अन्य कचिदुपाश्रयन्तु पुरुष भोगोन्मुख सम्पद । ”

(मर्हते निवेदम्)

यूयं वयं वयं यूय मित्यासीन्मति रावयोः ।

किं जात मधुना मित्र, यूयं यूयं वयं वयम् ६३

हे मित्र ! पूर्वकालमें हम आपमें और आप हममें किसी प्रकारका भेदभाव नहीं देखते थे, परंतु वैराग्य-भावके उत्पन्न होनेपर अब आप आपही हो और हम हम ही हैं ॥ ६३ ॥

You seemed to me as myself ; so was I to you like yourself. Thus we used to look upon each other in days gone by. What change, oh friend, has happened since then, that now you are you and I am I (literally, we are we).

PURPORT.

Formerly we used to think of no particular distinction existing between us ; but some imperceptible change has recently occurred that now we are led to consider ourselves as two distinct entities quite different from one another.

The stanza would have been much clear had the poet used the singular number for the first and second persons throughout it.

वाले लीलामुकुलितममी मन्थरादृष्टिपाताः,
किं क्षिप्यन्ते विरम विरम व्यर्थ एषः श्रमस्ते ।
संप्रत्यन्ये वयमुपरते वाल्यमास्था वनान्ते,
क्षीणो मोहस्तृणमिव जगज्जालमालोक-
यामः ॥ ६४ ॥

हे तरुणी स्त्री ! हावभावसे मुकुलित नेत्रों के मंदगति कटाक्ष अब हमपर क्यों चलाती हो ? इस धृष्टा परिश्रमसे निवृत्त हो, क्योंकि अब हमारी यौवनावस्था व्यतीत होगई और मोह क्षीण होगया है । इसलिए अब हम वह नहीं है किंतु और ही होगए हैं कि, इस सारे जगत्के जंजालको तृणके समान देखने लगे हैं ॥ ६४ ॥

Oh young lady ! why art thou so uselessly wasting away thy languid and graceful glances upon us ? You may better withdraw from your fruitless task ; for, we are not the same fond persons of our youth inasmuch as having passed the spring of our life we have now taken our residence in a lonely forest and abjured all affections for worldly pleasures on which we consequently look down as mere empty snares as worthless as straw !

Cf —(a) “ किं लोलाक्षि कटाक्षलम्पटतया किं स्तम्भजम्मादिभिः,
विम्बप्रयद्ग निदर्शनोत्सुकतया किम्बोलसञ्जादुभिः ।
मात्मानं प्रतिषाधसेत्वमधुना व्यर्थं मदर्थं यत्,
शुद्धध्यानं महारसायनरसे लीनं मदीयं मनः ॥ २३ ॥ ”

(वृत्तानन्दकविवृत्त वैराग्यशतकम्)

(b) “ विरतस्य तृणं भार्या निस्पृहस्य तृणं जगत् । ”

(c) Pardon me, madam, you mistake the man,
For I am not the same that I was then
No flesh is now the same 'twas then in me,
And that my mind is changed yourself may see

(Cowley)

इयं बाला मां प्रत्यनवरतमिन्दीवरदल-प्रभा-
 चोरं चक्षुः क्षिपति किमभिप्रेतमनया । गतो
 मोहोऽस्माकं स्मरकुसुमवाणव्यतिकर-ज्वर-
 ज्वालाशान्ता तदपि न वराका विरमति ६५॥

यह तरुणस्त्री जो नीलकमलकी शोभाको चुरानेवाले
 अपने कटाक्ष मेरी ओर बारंवार चला रही है इससे
 इसका क्या प्रयोजन है सो कुछ समझमें नहीं आता ।
 क्योंकि अब हमारा मोहजाल दूर हो गया है और
 कामदेवके पुष्पमय वाणोंसे उत्पन्न होनेवाली अग्नि भी
 शान्त होगई है । इसलिए यह मूढ़ अब भी हमारा
 पीछा क्यों नहीं छोड़ती है ? ॥ ६५ ॥

What can be the possible intention of this
 young lady whose condition is indeed very pitiable ;
 for, she has not yet ceased to direct the constant
 glances of her beautiful or lotus like (lit. the stealer
 of the splendour of a lotus leaf) eyes towards me
 who have no longer any affection for the world and
 its pleasures, and is, therefore, quite free from the
 burning influences of the fiery arrows of Love ?

CL—(a) " स्मितैश्चित्रे नेत्रे किमिति कुरुते किन्तु पश्ये,
 कृतं स्निग्धात्पैः कृतमथ विलापैरपि कृतैः ।
 मायेन्यक्तास्त्रादे सभयमवसादेन गुरुणा,
 व्यतिक्रान्ते कामे विफलमिव वामे व्यवसितम् ॥ "

(भर्तृहारे निर्वेदम्).

(b) " To me, no pleasure Beauty brings,
 Thine eyes have scarce a charm for me "

Byron's Childe Harold's Pilgrimage I 54

रम्यं हर्म्यतलं न किं वसतये श्राव्यं न गेया-
दिकं, किं वा प्राणसमासमागमसुखं नैवाधिकं
प्रीतये । किन्तुद्भ्रान्तपतत्पतङ्गपवनव्यालोल-
दीपाङ्कुर-च्छायाचंचलमाकलय्य सकलं स-
न्तो वनान्तं गताः ॥ ६६ ॥

निवास करनेके लिए सुंदर सुंदर महल, श्रवण करने
के लिए मनोहर संगीत और भोग करनेके लिए प्राण-
प्यारीके समागमका सुख क्या इनके लिए विद्यमान न
था ? (अर्थात् था) । परंतु इन साधुजनोंने पूर्वोक्त संसार-
सुखकी भ्रमण करते हुए पड़नेवाले पतंगोंके पक्षोंकी
पवनसे अस्थिर दीपककी छायाके समान चंचल समझ
कर गहन वनके एकान्त स्थानमें प्रस्थान करनाही
उत्तम समझा है ॥

Notwithstanding the existence of beautiful pala-
tial mansions for their dwelling, sweet music for
their hearing and the enjoyment of a beloved wife
for their love, the virtuous sants have forsaken them
all and retired into forest (for the sake of meditat-
ing on God) ; because they have rightly understood
the aforesaid objects as frail and momentary as the
flickering flame of a lamp which is rendered the more
unsteady on account of the flapping of a foolish moth
hovering around its small and feeble light.

This verse which stands as 14th in the *Sūta mātaka Part II*
(शान्तिशतकम् । २ परिच्छेदः) is quoted under *Bhakti-kāra* (भक्तिकार)
in the *Sargadharapaddhati* (शार्ङ्गधरपद्धति) at No 4114, and anonym-
ously in the *Subhāsa-sūtra* (सुभाषितसूत्र) at No 332.

किं कन्दाः कन्देरभ्यः प्रलयमुपगता निर्झरा
वा गिरिभ्यः, प्रध्वस्ता वा तरुभ्यः सरसफल-
भृतो वल्कलिन्यश्च शाखाः । वीक्ष्यन्ते यन्मु-
खानि प्रसभमुपगतप्रश्रयाणां खलानां, दुःखो-
पात्ताल्पवित्तस्मयवशापवनानर्तितभ्रूलतानि॥

क्या पर्वतोंकी कंदरामें उत्पन्न होनेवाले कंदमूल सब
नष्ट होगए हैं, और क्या वृक्षोंकी सरस फलोंके धारण
करनेवाली और वल्कलयुक्त शाखायें सर्वथा विनष्ट हो
गई हैं, कि दुःखपूर्वक संचित किए हुए थोड़ेसे धनके
अभिमानरूपी पवनके झकोरोंसे नाचते हुए मोहवाले
दुष्ट चरित धनाढ्य पुरुषोंके मुखकी ओर मनुष्य इस
प्रकार टकटकी लगाए देख रहे हैं ? ॥ ६७ ॥

Is it that edible roots have all disappeared from
the caves of mountains, or springs have ceased to
flow from rocky slopes, or trees have stopped to
grow their fruitful and barky branches, that we are
thus forced to look up to the face of those proud
and perverse persons whose brows are ever dancing
with the vain conceit of a small quantity of wealth
which they have barely succeeded to accumulate
after a series of difficulties and troubles ?

This stanza is same as śloka 3 in the *Śāntidātaka Part IV*
(शान्तिशतकम् । ४ परिच्छेदः). Cf.—(a) “निष्कन्दाः किमुपगतोदमुवः
क्षीणास्तरुणां स्तवः, किं शुष्काः सरिताः स्फुरद्गिरिगुह्यावस्तलशेषः ।
प्रत्युत्थानमितस्ततः विद्विष्याम्यस्यते ॥” (b) “किं
शाकानि न सन्ति यद्येव विहितं
याधैव नान्यत्कचित् । येन श्रीमद्मोहमूढमनसां स्थित्वाग्रतो भ्रष्टतां, खासोत्कम्प
कदर्यिताक्षरपदैर्देहीति वागुच्यते ॥ (मुमाषितावलिः) । (c) “चीराणि किं
परिण सन्ति दिशन्ति भिक्षां, नैवाग्निषाः परभृतः सरितोऽप्यश्रुष्यन् । रुद्रागुहाः
किमजितोऽवति नोपसन्नान्, कस्याद्भजन्ति कवयो धनदुर्मदान्वा ॥”

(श्री भगवते द्वितीयस्कन्धे).

गंगातरंगहिमशीकरशीतलानि, विद्याधराध्यु-
 पितचारुशिलातलानि । स्थानानि किं हिम-
 वतः प्रलयं गतानि, यत्सावमानपरापिण्डरता
 मनुष्याः ॥ ६८ ॥

गंगाजीकी तरंगों के हिममय जलसं शीतल, विद्या-
 धरोंके निवास करनेके योग्य, हिमालयके सुंदर शिला-
 तल क्या इस पृथ्वीपरसे लुप्त होगए है कि अपमान
 सहित दूसरों के दिए हुए टुकड़ोंसे मनुष्योंको अपना
 निर्वाह करते हुए हम जहां तहां दृष्टि कर रहे हैं ॥ ६८ ॥

Is it that the beautiful retreats (lit. slab-) of the
 Himālayās cooled down by Gangetic waves and in-
 habited by *Vidyādharās* (विद्याधराः) have altogether
 disappeared from the face of this earth that people
 have thus condescended to lead a poor disgraceful
 life upon the alms of others ?

The poet indirectly means to say that we should rather leave
 this world and resort to solitary caves of the Himalayas than submit to
 the disgrace of begging alms at the hands of our fellow beings. Persons
 who can give with a good grace are very few. Instead of being pined
 beggars are frequently disgraced for their poverty by their wealthy
 donors.

यदा मेरुः श्रीमान्निपतति युगान्ताग्निदलितः,
समुद्राः शुष्यन्ति प्रचुरमकरग्राहिनिलयाः ।
धरा गच्छत्यन्तं धरणिधरपादै रपि धृता, श-
रीरे का वार्ता करिकरभकर्णाग्रचपले ॥६९॥

जब हम जानते हैं कि युगांत करनेवाली अग्निसे संतप्त होकर सुमेरु भी अवश्य पड़ जाता है, अनेकानेक मकर ग्राहादिको आश्रय देनेवाले समुद्रभी सूख जाते हैं और बड़े बड़े पर्वतोंसे दृढ़ हुई पृथ्वीभी अवश्य चलबिचल होजाती है, तो हाथीके बच्चेके कर्णाग्रभागके समान अत्यंत चंचल इस शरीरके विनाश होनेमें कौनसा आश्चर्य है ? ॥ ६९ ॥

When we know that at the end of the four *Yugas* (युगः) or ages, the splendid *Meru* (मेरु) being attacked by the fire of universal destruction, shall also fall ; when we see that vast seas, the abode of innumerable sharks and crocodiles, shall also dry ; and when we are sure that the earth, though sustained by deep-rooted mountains, shall also collapse ; what possible faith can we fairly put into this feeble mortal frame which is as unsteady as the everflapping ears of a young elephant ?

CL—(a) = शुष्यत्यम्बुधरस्तद्वत् ग ॥ सल्लिगिताग्राद्वना,
गच्छन्त्यद्रुत नुदन्त्यद्रुतं द्रुतोदया गिरिन्द्राः क्षयम् ।
अभ्यन्तेव वसुधराऽपि ऽहिता दिग्दन्तिर्मिर्यन्ति—
सर्वाग्नी सततं प्रधावति महाकालः सकोऽप्याकुलः ॥ ”
(हेमेन्द्रविहितवर्षदलनम् । ४ विचारः) .

(b) “ पृथिवी दहते वत्र मेरुश्चापि निशीर्यते ।
शुष्यत्यम्भोनिधिजलं शरीरे तत्र का कथा ॥ ”

(मुभाषितारलिः)

एकाकी निःस्पृहः शान्तः पाणिपात्रो दिग-
म्बरः । कदा शंभो भविष्यामि कर्मनिर्मूलन-
क्षमः ॥ ७० ॥

अकेला, आशारहित, शान्तचित्त, पाणिपात्र (हाथकी
ही पात्र समझनेवाला), और दिगम्बर (नम्र या दिशा
मात्र कोही वस्त्र समझनेवाला) होकर, हे महादेव ! मैं
अपने कर्मोंको निर्मूलन करनेमें कब समर्थ हूँगा ? ॥ ७० ॥

Oh God (Śiva), when will the day come when
I shall be able to put a stop to all my actions whether
good or bad by being (1) alone, (2) devoid of all as-
pirations, and (3) contented, as well as by thinking
my hands as necessary vessels and the different
quarters of the globe as a sufficient clothing for my
naked self ?

Quoted anonymously in the *Subhāṣitāraṇī* (सुभाषितावलि) at No 3404.

The line एकाकी गृहसन्त्यक्तः पाणिपात्रो दिगम्बरः also occurs in
the *Panchatantra*. V 16 (पञ्चतन्त्रम् ५ तन्त्रम् १५).

The word कर्मनिर्मूलन literally means uprooting actions.

Every action of man is done with some purpose either good or bad.
Destruction of actions means doing things without any personal
concern. The doctrine is fully explained by Śrīkrishna to Arjuna in the
Bhagavadgītā.

प्राप्ताः श्रियः सकलकामदुधास्ततः किं, दत्तं
पदं शिरसि विद्विषतां ततः किम् । संमानिताः
प्रणयिनो विभवेस्ततः किं, कल्पस्थितं तनु-
भृतां तनुभिस्ततः किम् ॥ ७१ ॥

सकल मनोरथके सिद्ध करनेवाली लक्ष्मीको प्राप्त
कर लिया तो क्या ? शत्रुओंके मस्तकपर पदार्पण कर
लिया तो क्या ? धनादिसे अपने हितैषियोंका सत्कार
कर दिया तो क्या ? तथा देहधारियोंने अपने शरीरको
कल्पपर्यंत धारण करलिया तो क्या ? ॥ ७१ ॥

भावार्थ—जबतक विधिपूर्वक वैराग्य न लिया तबतक
किसीने भी कुछ न किया ॥ ७१ ॥

Although they have acquired riches the un-
failing means of fulfilling all desires, although they
have succeeded to trample upon the heads of their
vanquished enemies, although they have favoured their
relations with wealth and promotion and although
the momentary pleasures of the body are theirs, they
bear it in mind that unless they have secured their
future happiness they have done really nothing.

This verse which stands as 2nd in the *Sāntibātaka Part IV*
(शान्तिशतकम् । ४ चरितेष्टः) is quoted under *Bhartrihari* (भर्तृहरि)
in the *Subhāshitāvalī* (सुभाषितावलि । ३४५१), the *Sārṅgadhara-pad-
dhati* (शार्ङ्गधरपद्धति । ४११२), and the *Udāharaṇachandrikā* (उदा-
हरणचन्द्रिका). The authors of *Kāryapradīpa* (कार्यप्रदीप) and *Rasa-
raṁbhāra* (रसरामहार) cite it anonymously

Cf —“ वेदाभ्यास व्यसनसिद्धेः स्वीयते तावता किं,
सुहृद्भाषुद्धिः श्रुतमिव विश्रुतं तावता किम् ।
जल्पारम्भे जयति नियतं वादिनस्तावता किम्,
निर्वेदार्तं यदि न हृदयं शान्तिमभ्येति पुंसः ॥ ३३ ॥ ”
(नीलकण्ठदीक्षितस्य शान्तिविलासः).

जीर्णा कन्था ततः किं सितममलपटं पट्ट-
सूत्रं ततः किं, एका भार्या ततः किं हयकरि-
सुगणै रावृतो वा ततः किम् । भक्तं भुक्तं
ततः किं कदश्नमथवा वासरान्ते ततः किं,
व्यक्तज्योतिर्न चान्तर्मयितभवभयं वैभवं वा
ततः किम् ॥ ७२ ॥

फटे पुराने वस्त्रखंडोंसे शरीरका आच्छादन किया तो क्या और श्वेत निर्मल पटवस्त्र धारण किए तो क्या ? एक माघ भार्याका साथ रहा तो क्या, और घोड़े हाथी सेयकादि का भोग किया तो क्या ? दाल भातका भोजन मिला तो क्या, और दिनास्त होते होते वाली भोजन मिला तो क्या ? तथा स्वामयकाश रहित अन्तःकरणको दुःखित करनेवाले भय सहित अनेक प्रकारके वैभवका भोग किया तो क्या ? ॥ ७२ ॥

भावार्थ—जबतक भव भय हरण करनेवाले परब्रह्मकी ज्योति हृदयमें प्रकाशमान न हो तबतक मनुष्यजन्म मृषाही समझना चाहिये ॥

Unless we seek real enjoyment of communion with self which is capable of destroying all worldly anxieties and dangers of our hearts, it is of very little importance (1) whether we clothe ourselves in threadbare rags or dress in beautiful and neat silken garments ; (2) whether we possess no other companion excepting our only wife or command the services of numerous servants together with horses, elephants and other conveyances for our use ; and (3) whether we feast on delicious tables of rice and other dainties or subsist ourselves on rotten and simple food got towards the close of a day.

CL—(a) “ स्वात्मा नारायणोऽन्तः स्फुरति यदि रतिर्देवतैः कैवलेनः । ”
(भर्तृहारे निवेदम्). (b) “ विश्वाः कलाः परिचिता यदि तास्ततः किम्,
ततं तपो यदि तदुपतरं ततः किम् । कीर्तिः कलंकविकल्पा यदिहा ततः किम्,
अन्तर्निवेक कलिका यदि नोच्छलात् ॥८९॥ ” (पद्मानन्दकविकृतवैराग्यशतकम्).

The construction and meaning of this stanza are not quite clear.

भक्ति भवे गरुडजन्मभयं हृदिस्थं, स्नेहो न
 वन्दुषु न मन्मथजा विकाराः । संसर्गदोषर-
 हिता विजना वनान्ता, वैराग्यमस्ति किमतः
 परमार्थनीयम् ॥ ७३ ॥

शिष्यजीवी भक्ति, मृतःकरणमें जन्ममरणका भय,
 वन्दुवर्गसे विरक्ति, कामदेवके विकारोंका अभाव और
 संसर्ग दोषसे रहित एकान्त निर्जन वनका वास, ऐसे
 वैराग्यके सिषाय मनुष्यको और क्या वांछनीय है ? ७३

When a man is faithfully devoted to Siva, when
 his heart is always awake to the pangs of birth and
 death, when he has not the least attachment to his
 relatives, when he is dead against passionate excite-
 ments of love, when leading a secluded life into the
 interior of a lonely forest he is quite free from the
 evil effects of society at large, and when his mind is
 wholly indifferent to worldly pleasures, there is no-
 thing more to be asked for or desired by him.

The construction of the shloka is very puzzling and consequently
 its exposition requires some stretching of intellect. The difficulty arises
 out of the terse and laconic form of diction used by the author

तस्मादनन्तमजरं परमं विकासि, तद्ब्रह्म
चिन्तय किमेभि रसद्विकल्पैः । यस्यानुष-
ङ्गिण इमे भुवनाधिपत्य-भोगादयः कृपण-
लोकमता भवन्ति ॥ ७४ ॥

इसलिए हे मनुष्यो ! संसारके मिथ्या विकल्पोंकी
छोड़ कर उस अनंत, अजर, परमोत्कृष्ट और प्रकाश-
रूप ब्रह्मका चिंतन करो, कि कृपणलोगोंके माननीय
त्रिलोकीके राज्यादिके भोगादि जिसका स्वयमेव अनु-
गमन करते हैं ॥ ७४ ॥

Leaving aside all sceptic and vain reasonings,
you should devote yourself to the contemplation of
that endless immortal, supreme, and luminous
Brahma in whose imperial train all enjoyments of
worldly sovereignty, which are so much coveted by
misers, invariably follow.

This sloka which is same as stanza 24 in the *Sāntīkāta* Part III
(शान्तिशतकम् । ३ परिच्छेदः) is quoted under *Bhartrihari* (भरद्वाज)
in the *Subhāṣitāvalī* (सुभाषितावलि) at No 3452.

Rev Wortham thus translates the latter half of this stanza in
a different way —“ If a man be truly seeking unity with the supreme
Being, all earthly pleasures and powers seem worthy only of the notice
of low minded men ”

The point seems to be this —In the opinion of a truly religious
person all earthly powers and enjoyments are worth considering only
by the mean.

पातालमाविशसि यासि नभो विलंघ्य, दि-
 झ्मडलं भ्रमसि मानसचापलेन । भ्रान्त्याऽपि
 जातु विमलं कथमात्मनीनं, तद्ब्रह्म न स्म-
 रसि निर्वृति मेपियेन ॥ ७५ ॥

हे मन ! तू अपनी स्वाभाविक चंचलतासे कभी तो
 पातालमें प्रवेश कर जाता है, कभी उछल करके आ-
 काशमें गमन करने लगता है और कभी दशों दिशा-
 ओमें इधरका उधर भ्रमण करता फिरता है ; परंतु
 कैसे खेदकी बात है कि तू भूलकर भी उस आत्मप्र-
 काश परब्रह्मका कभी स्मरण नहीं करता कि जिसके
 चिन्तन करनेसे तेरी मोक्ष हो सकती है ! ॥ ७५ ॥

By thy natural unsteadiness sometimes thou
 penetratest into *Pātāla* (पाताल) or the depths of
 nether regions, sometimes traversest ethereal spaces,
 and sometimes wanderest over different quarters of
 the globe ; but oh mind ! thou never thinkest, even
 by mistake, of that supreme Being who is sitting
 within thy ownself, and by whose meditation thou
 canst easily attain to the highest contentment and
 happiness !

The verse is ascribed to *Aṅguta* (अंगुट) in the *Saṃhāṣṭāraṭi*
 (सुभाषितावलि) at No. 344.

The word निर्वृति may also mean tranquility.

रात्रिः सैव पुनः स एव दिवसो मत्वाऽबुधा
जन्तवो, धावन्त्युद्यमिनस्तथैव निभृतप्रार-
ब्धतत्तक्रियाः । व्यापारैः पुनरुक्तभुक्तविषयै-
रेवंविधेनाऽमुना, संसारेण कदर्थिताः कथमहो
मोहान्नलज्जामहे ॥ ७६ ॥

वही रात और वही दिन समझ कर ये मूर्खजन
उद्योग करते हुए निज निज कर्ममें प्रवृत्त होकर पूर्व भुक्त
विषयादिका बारंवार भोग करते रहते हैं । इस प्रकार
इस संसारक्रमसे नित्य प्रतिविडंबित होकर भी मोह-
जालमें फँसे हुए हम लोग कुछभी लज्जित नहीं होते यह
बड़े आश्चर्यकी बात है ! ॥ ७६ ॥

Without entertaining the least idea of the flight of time, the ignorant people who have set themselves to their cherished pursuits are daily led astray to run after their individual undertakings, and earnestly long for the pleasures which they have repeatedly enjoyed a number of times. However though we are thus frequently deceived by the illusionary course of this world we are never ashamed of our own folly. It is indeed a great mystery !

PURPORT—Day follows night, night follows day, and so it continues uninterruptedly. As there is no end to the repetition of days and nights, so there is no end to man's work. (Every morning man goes without murmur to his work of yesterday, with unabated vigour) Being thus deceived by nature we long to enjoy the same objects over and over again without ever being ashamed of our folly.

मही रम्या शय्या विपुलमुपधानं भुजलता,
वितानं चाकाशं व्यजन मनुकूलोऽयमनिलः ।
स्फुरद्दीपश्चन्द्रो विरतिवनितासंगमुदितः, सुखं
शान्तः शेते मुनि रतनुभूतिर्नृप इव ॥ ७७ ॥

विरतिरूपी कांताके प्रसंगसे प्रमुदित होकर पृथ्वीतल की मनोहर शय्या, भुजलतारूप विपुल उपधान, आकाशरूप मंडप, अनुकूल पवनरूप व्यजन (पंखा) और चंद्रमारूप प्रकाशमान् दीपक, आदिकी विविध विभूतिसे युक्त मुनीश्वर शान्तचित्त होकर राजाके समान सुखपूर्वक शयन करता है ॥ ७७ ॥

A contented saint who is prone to take this earth for his fine sofa, his creeper-like arms for ample pillows, the endless sky for his canopy, a favourable breeze for his fan, the resplendent moon for his lamp, and total indifference to world for his loving wife always sleeps with as much ease and comfort as a great monarch of enormous wealth and power.

The stanza is same as śloka 8 in the *Sāntaratna* Part IV (शान्तिशतकम्) । ४ परिच्छेदः) .

८१—“ भूः पर्यङ्को निजभुजलता कन्दुके खवितानं,
दीपश्चन्द्रो विरतिवनिता लम्बयोग प्रमोदः ।
दिकन्याना व्यजनपवनैर्वीज्यमानोऽनुकूलै-
र्भितुः शेते नृप इव सदा वीतरागो जिताल्मा ॥ ”

(सुभाषितरत्नभाण्डागारः ६३१६२) .

त्रैलोक्याधिपतित्वमेव विरसं यस्मिन्महाशा-
सने, तल्लब्धासनवस्त्रमानघटने भोगे रतिं मा
कृथाः । भोगः कोऽपि स एक एव परमो
नित्योदितो जृम्भते, यत्स्वादाद्विरसा भवन्ति
विषया त्रैलोक्यराज्यादयः ॥ ७८ ॥

जिस महाराज्यके सामने त्रिलोकी का राज्य विरस
प्रतीत होता है, उस परब्रह्मके ध्यानको प्राप्त करके आ-
सन, वस्त्र और मान आदि घटनासे युक्त भोगविलासमें
प्रीति करना सर्वथा अनुचित है क्योंकि भोग भी केवल
वही एक है जो परमोत्कृष्ट और सदैव प्रकाशमान है,
और जिसका आस्वादन करलेनेपर त्रिलोकीके राज्यादि
संबंधी विषय सबही विरस और फीके हो जाते हैं ॥७८॥

After attaining to that great spiritual knowledge
which entirely deprives the sovereignty of the three
worlds of all its charms, you must not feel the least
affection for rank, dress, and honour; for, the only
enjoyment worthy of a man's aspiration is that which
is supreme and immortal, and which, when once
relished by him, renders the pleasures of universal
empire altogether insipid and unpleasant.

The word शासन literally means rule, government, power. Here
it perhaps refers to control of passions so absolutely necessary to a Yogi.

८१—“जिन नखाने है लिया, रसिक योग का स्वाद ।
वे सब जग के राज को, जानत हेतु निषाद ॥”

(रसिक कवि).

किं वेदैः स्मृतिभिः पुराणपठनैः शास्त्रैर्महा-
विस्तरैः, स्वर्गग्रामकुटीनिवासफलदैः कर्म-
क्रियाविभ्रमैः । मुक्तैकं भवबंधदुःखरचनावि-
ध्वंसकालानलं, स्वात्मानन्दपदप्रवेशकलनं
शेषावणिग्वृत्तयः ॥ ७९ ॥

वेद, स्मृति, पुराण और महा विस्तृत शास्त्रके पठन
पाठनसे, तथा स्वर्गरूपी ग्राममें निवास मात्रका फल देने
वाले यज्ञादि कार्योंके करनेसे क्या प्रयोजन है ? क्योंकि
संसारके बंधनसे उत्पन्न होनेवाले दुःख प्रपंचको विध्वंस
करनेमें कालामिके समान स्वात्मानन्दका लाभ करनेके
बिनापूर्वोक्त निःशेष कर्म चाण्डाल्य वृत्तिके समान हैं ॥ ७९ ॥

What advantage is there in studying the Vedas (वेद), the
Smritis (स्मृति), the Purāṇas (पुराण), and the numerous
Śāstras; or in performing various sacrificial rites
and ceremonies whose only fruit is to secure for man a
small residence in the village of heaven? Excepting
the attainment of that spiritual knowledge of self
which is the one great source of all contentment and
happiness, and the sole deadly fire for the destruction
of worldly anxieties and cares, all other pursuits
are nothing more than mere mercenary crafts.

CL—(a) “ किं तर्केण विवर्कितेन शतशो ज्ञानेन किं छन्दसा, किं पीतेन
शुभ्रास्तेन बहुधा स्वाध्यायपाठेन किम् । अभ्यस्तेन च सत्सनेन किमहो ध्याने न
चेत्सर्वेषां लोकोलोक विलोकनेकज्जालज्ञाने हृदि ब्रह्मणः ॥ ५५ ॥ ” (पद्मानन्द
कविकृत वैराग्यशतकम्) (b) “ know thyself ” (Solon.) (c) “ वेदाम्यास
तपोज्ञानमिन्द्रियाणां च सयमः । अहिंसा गुह्यसेवा च निःश्रेयसकरा परम् ॥ ८३ ॥
सर्वेषामपि चेतोर्षा शुभानामिदं कर्मशाम् । किञ्चिच्छ्रेयस्कारतरं कर्मोक्तं पुरुषप्रति ॥
८४ ॥ सर्वेषामपि चेतेशामात्मज्ञानं परं स्मृतम् । तस्यैव सर्वविद्यानां प्राप्यते
हृन्मृत ततः ॥ ८५ ॥ ” (मनुस्मृतिः । १२ अध्याय) . (d) “ There is but
one key that will unlock the mysteries of God, and that key is within
yourself .
of things
own souls
found Him
Him every

आयुः कल्लोललोलंकतिपयदिवसस्थायिनी-
यौवनश्री-रथाः सङ्कल्पकल्पा घनसमयत-
डिद्विभ्रमा भोगपूराः । कण्ठाश्लेषोपगूढं तदपि
च नचिरं यत्प्रियाभिः प्रणीतं, ब्रह्मण्यासक्त-
चित्ता भवतभवभयाम्भोधि पारं तरीतुम् ८०

मनुष्योंकी आयुष्य जलके बुद्बुदेके समान चंचल है, यौवनकी शोभा थोड़े ही दिन स्थिर रहनेवाली है, इत्यादि पदार्थ मनोरथके तुल्य शीघ्र विनाश होनेवाले हैं, विषयादि भोगविलास वर्षाकालमें चमकनेवाली बिजलीके सदृश हैं और प्राणप्यारी स्त्रियोंके आर्लिंगनका सुखभी बहुत चिरस्थायी नहीं है । इसलिए हे मतिमानो ! संसारके भयरूप समुद्रकी परली पार जानेके लिए परमात्माके ध्यानमें मग्न होनाही उचित है ॥ ८० ॥

Life is as unsteady as waves of water, beauty of youth is only lasting for a few days, riches are momentary like thought, all enjoyments are as transient as flashes of lightning amidst a raining cloud, and the of our sweethearts are likewise extremely fleeting. Consequently if you be really anxious to cross the ocean of worldly woes you should not fail to concentrate your mind on the absolute devotion of Brahma.

The phrase " कतिपयदिवसस्थायिनी " is also to be found in the *Bhāgyaprabandha* (भोगप्रबन्ध) at page 12, Bombay Edition

CL—(a) " Why should I affection cling to the vain world,
Still fleeting, never for a moment fixed ? "

(Ferdinand's *Śākhā Nāmeh*.)

(b) " स्मितापायं कायं प्रणयिषु सुखं स्यैर्यवमुद्ध,
महाभोगारोगाः कुदलयदृशः सर्पसदृशाः ।
महावेशं क्रेशः प्रकृतिं चपलां श्रोत्रापे खला,
यमं स्वैरे वैरी तदपि न हितं कर्म निहितम् ॥११०॥ "

(शान्तिशतकम् । २ परिच्छेद)

(c) For the second line, CL—the line line of Cowley

" I will not have wine, and grandeur is a dream. " (a wley

ब्रह्माण्डमण्डलीमात्रं, किं लोभाय मनस्विनः ।

शफरीस्फुरतेनावधेः, क्षुब्धता जातु जायते ८१

जैसे शफरी जातिकी छोटीसी मछलीकी गति (चाल) से समुद्रमें तरंगोंका उठना सर्वथा असंभव है, वैसेही मनस्वी जनके मनमें यह ब्रह्मांडभी किसी प्रकार का लोभ उत्पन्न नहीं कर सकता ॥ ८१ ॥

As the gentle move of a *Shafari* (शफरी) or a small glittering fish does not cause the least possible undulation into the waters of a deep ocean, so this circumscribed universe is likewise incompetent to tempt the minds of great magnanimous souls.

यदासीदज्ञान स्मरतिमिरसंस्कारजनितं, तदा
दृष्टंनारीमयमिदं मशेषं जगदपि । इदानीं
मस्माकं पटुतरविवेकाञ्जनजुषां, समीभूता-
दृष्टिं त्रिभुवनमपि ब्रह्ममनुते ॥ ८२ ॥

जब मैं कामान्धकारके कारण विलकुलही मूर्ख था।
तब यह सारा जगत् मुझको स्त्रीमय दृष्टि आता था।
परन्तु अब निर्मल विवेकरूप अंजनके आंजनेसे मेरी
समदृष्टि होगई है कि तीनों भुवनही ब्रह्ममय प्रतीत
होने लगे हैं ॥ ८२ ॥

When I was quite ignorant through the dark
influence of Love, I saw the whole world to be en-
tirely full of women, but, now by applying the
collyrium of true knowledge to the eyes, I regain
my perfect vision, look on all things as alike, and
discern the presence of Brahma throughout the
three worlds

The Mantra also occurs in the *Śaṅkhaśataka Part IV* (शान्ति-
शतकम् । ४ परिच्छेद । १४), and the *Sarasvatī Kāṭhābhāṣana* (सरस्वती
कण्ठाभरणम् । पञ्चमपरिच्छेद)

Cf —“ तामसी सा मसीशेष्टि र्यावदावरण इदं ।

एभद्वी तावदानद्वी हरिणी हरिणीद्वय ॥ ४ ॥ ”

(मर्त्यहरि निर्वेदम् । पञ्चमोऽङ्कः) .

रम्या श्वन्द्रमरीचयस्तृणवती रम्या वनान्त-
स्थली, रम्यः साधुसमागमः शमसुखं काव्येषु
रम्याः कथाः । कोपोपाहितवाष्पविन्दुतरलं
रम्यं प्रियाया मुखं, सर्वं रम्य मनित्यता सुप-
गते चित्ते न किञ्चित्पुनः ॥ ८३ ॥

चंद्रमाकी किरणें निस्संदेह मनोहर हैं, तृण सहित
वनभूमिभी रमणीय प्रतीत होती है, साधुजनोंका समा-
गम आनंददायक है, शान्तिजनित सुख और काव्योंकी
विचित्र कथाभी अत्यंत सुंदर होते हैं, और इसही भांति
रतिकलहसे उत्पन्न हुए वाष्पविंदुसे चंचल प्राणप्यारीका
सुखारविदभी बहुत मनोहर मालूम होता है, परंतु इस
चित्तके संसारकी अनित्यता जानलेनेपर ये सारे रम-
णीय पदार्थ कुछभी सुखदायी नहीं होते ॥ ८३ ॥

भाषार्थ—चित्तके अस्थिर होनेपर सब प्रकारकी रम्य
वस्तुभी अरम्यही प्रतीत होती है इसलिए येनकेन
उपायसे चित्तवृत्तिका स्थिर करनाही सर्वथा मुख्य है ॥

Pleasant indeed are the rays of moon, the green
and verdent soil of woods, the company of saints, the
happiness of contentment, the interesting stories of
the *Kavyas* (काव्य) or high class literature, and the
delightful face of a beloved wife glittering with
beads of tears produced by anger, but when the
mind is convinced of the mortal state of things, they
are all deprived of their several charms

PURPORT.—As every thing pleasant appears
unpleasant to one whose mind is unsteady or dis-
turbed, so it is the first and foremost duty of man
to secure the equanimity of his mind.

भिक्षाशी जनमध्यसंगरहितः स्वायत्तचेष्टः
 सदा, दानादानविरक्तमार्गनिरतः कश्चित्तप-
 स्वी स्थितः । रथ्याक्षीणविशीर्णजीर्णवसनैः
 संप्रोतकंथाधरो, निर्मानो निरहंकृतिः शमसु-
 खाभोगैकवद्धस्पृहः ॥ ८४ ॥

भिक्षा मांगकर खानेवाला, जनसंसर्गसे रहित, स्व-
 च्छंदतापूर्वक विचरनेवाला, दान देने और लेनेसे विरक्त
 मार्गमें पड़े हुए फटे पुराने वस्त्रखंडोंकी बनी हुई कंथाको
 धारण करनेवाला, मान और अहंकाररहित और शांति
 सुखके भोग करने की एक मात्र इच्छा रखनेवाला,
 कोई विरलाही तपस्वी होता है ॥ ८४ ॥

There are but few hermits (1) who are content with leading a mendicant's life, far away from the crowded throngs of men; (2) who are absolute masters of their senses (actions); (3) who are always indifferent equally to give and take; (4) who clothe themselves with the coarse cloth of torn-out pieces of rags found scattered in streets; and (5) who are regardless of every attention and honour paid to them, devoid of vain pride and anxious to enjoy the sole happiness of a contented and tranquil heart.

The word *tapaswi* (तपस्वी) literally means a person who practices penance. The real meaning of *tapas* तपस् is meditation connected with the practice of personal self-denial or mortification.

मात मँदिनि तात भारुत सखे तेजः सुबन्धो
जल, भ्रातव्योम निवद्ध एष भवतामग्रे
प्रणामाञ्जलिः । युष्मत्संगवशोपजातसुकृतोद्रे-
कस्फुरन्निर्मल-ज्ञानापास्तसमस्तमोहमहिमा
लीये परे ब्रह्मणि ॥ ८५ ॥

हे पृथ्वी माता ! पवन पिता ! अग्नि सखा ! जल
बंधु ! आकाश भाई ! मैं आपको सविनय प्रणाम करता
हूँ, क्योंकि यह आपहीका प्रताप है कि आज मैं परब्रह्म
में लयलीन होनेको समर्थ हुआ हूँ किसवास्ते कि आपके
संसर्गसे किए हुए पुण्य संचयसे उत्पन्न होनेवाले दिव्य
ज्ञानने मेरे मनसे सारी मोहमायाको दूर कर दिया है
कि जिसके कारणसे आजदिन मेरी आत्माको परमा-
त्मामें लीन होनेका सौभाग्य मिला है ॥ ८५ ॥

Oh mother Earth, father Air, friend Fire, rela-
tive Water, and brother Sky, I herewith bow before
you all with folded hands, because, it is to you and
you alone that I am really indebted for the final
absolution of my soul, inasmuch as the joint assist-
ance of all of you has enabled me to perform a lot
of virtuous actions resulting in the rise of true spir-
itual knowledge which, in its turn, has destroyed the
illusionary influence of the world, and having sancti-
fied the soul of all impurities has thus empowered it
to merge into *Parabrahma* (परब्रह्म), the Supreme Being

The stanza is same as śloka 25 in the *Santibhakti* Part IV
शान्तिभक्तम् । ४ परिच्छेद) It is quoted under भक्ति in the शार्ङ्ग-
धरप्रति at No 4093

यावत्स्वस्थमिदं शरीर मरुजं यावज्जरादूरतो,
यावच्चेन्द्रियशक्तिरप्रतिहता यावत्क्षयो नायुषः ।
आत्मश्रेयासि तावदेव विदुषा कार्यः प्रयत्नो
महान्संदीप्ते भवने तु कूपखननं प्रत्युद्यमः
कीदृशः ॥ ८६ ॥

जबतक यह शरीर रोगादिसे रहित होकर तंदुरुस्त बना रहे, जबतक वृद्धावस्था न आवे और जबतक इंद्रियोंकी शक्ति ज्यों की त्यों बनी रहे और जबतक आयुष्यका क्षय न होवे, विद्वान् मनुष्योंको उचित है कि आत्मकल्याणके निमित्त यथोचित प्रयत्न कर लें क्योंकि घरमें आग लगनेपर कूप खोदनेका उद्योग सर्वथा निष्फल है ॥ ८६ ॥

A learned man should always try for the good of his soul while (1) he is hale and healthy, (2) his body is quite free from attacks of various diseases, (3) he is not set upon by old age, (4) he is in full unimpaired possession of all his senses, and (5) there is no sign of decline of his life. Of what possible use is the effort of sinking down a well when the house is already in flames ?

The verse is quoted under मर्तृहरि in the शार्ङ्गधरपद्धति at No 673
Cf —(a) “ यावत्स्वस्थमिदं देह यावन्मृत्युश्च दूरतः ।
तावदात्महितं कुर्यात्प्राणान्ते किं करिष्यति ॥ ”

(सुभाषितरत्नमालागारः)

(b) “ न कूपखननं युक्तं मदीये वदन्ति गृहे ।
चिन्तनीया हि विपदा मादावेव प्रतिक्रिया ॥ ”

(समयोचितपद्यमालिका).

(c) “ यावद्यापि विवाहया विधुरता मग्नं न संसेवेत्,
यावच्चेन्द्रियं पाटवं न हराति कृताजरा राक्षसी ।
तावन्निष्कलनिष्कलाम्बलपदं कर्मक्षयायाधुना,
ध्येयं ध्यानविचक्षणैः स्फुटतरं हृत्यसमोदे ॥ ”

(पद्मानन्दकविकृतवैराग्यशतकम्).

(d) “ Verses 29 to 32 (चन्द्रप्रमचरितम्) । ४ सर्गः).

नाभ्यस्ता भुवि वादिवृन्ददमनी विद्याविनी-
तोचिता, खड्गाग्रैः करिकुम्भपीठदलनैर्नाकं न
नीतं यशः । कान्ताकोमलपल्लवाधररसः
पीतो न चन्द्रोदये, तारुण्यं गतमेव निष्फल
महो शून्यालये दीपवत् ॥ ८७ ॥

न तो हमने प्रतिवादियोंका दमन करनेवाली और
विनय सिखलानेवाली विद्याका अध्ययन किया, न
खड्गादिके अग्रभागसे गजपुंगवके कुम्भस्थल और पीठ
को विदीर्ण करके हमारे सुयशको स्वर्गपर्यंत पहुँचाया,
और न हमने चंद्रमाकी निर्मल चांदनीमें प्राणप्यारीके
कौटल अधरामृतका पान किया । इसलिए हमारी
यौवनावस्था शून्यमंदिरमें जलते हुए दीपककी भांति
निरर्थक ही व्यतीत हुई है ॥ ८७ ॥

Alas ! (1) we have neither studied the philosophy
that enable us to lead a moral and modest life, as
well as to stop the mouths of our adversaries and
disputants; (2) nor have we raised up our fame to
heaven by breaking the globular heads of elephants
by means of pointed swords; (3) nor have we drunk
in moonlit nights the nectar of our sweetheart's tender
lips; we have therefore uselessly wasted away our
youth like burning out a lamp in a desolate house !

Quoted anonymously in the *Sūbhāṣitāvalī* (सुभाषितावलि) at
No. 400 and under *मर्हति* in the *शार्ङ्गधरपद्धति* at No. 4151

Cf.—'He lives long who lives well, and time mispent is not
lived but lost'

(Faller)

ज्ञानं सतां मानमदादिनाशनं, केषांचिदेतन्म-
दमानकारणम् । स्थानं विविक्तं यमिनां वि-
मुक्तये, कामातुराणामतिकामकारणम् ॥८८॥

जो ज्ञान सत्पुरुषोंके लिए अभिमानादि नाश करनेका हेतु होता है वही ज्ञान अन्यान्यजनोंके लिए मदमानादि उत्पन्न करनेका कारण बन जाता है; वैसेही जो एकान्त निर्जन स्थान संयमी जनोंको विषयादिसे विमुक्त करता है वही स्थान कामी जनोंके मनमें कामोद्दीपनका कारण हो जाता है ॥ ८८ ॥

The same knowledge which is conducive to extirpate the existence of vain conceit from the minds of the good is also productive of vanity and pride into those of others. A lonely place which frees those who have obtained complete control over the senses from attraction to world likewise becomes the cause of lustful excitement in passionate hearts.

CL.—“ मरौफ़नने शर्तुं ब्रह्मार्ता बुद्धतेनदम् ” । (हक्तवटिः २३).

The poet means to say that everything is either good or bad according to the tendency of our mind towards virtue or vice.

क्वचिद्वीणावादः क्वचिदपि च हाहेति रुदितं,
 क्वचिन्नारी रम्या क्वचिदपि जराजर्जरवपुः ।
 क्वचिद्विद्वद्गोष्ठी क्वचिदपि सुरामत्तकलहो, न
 जाने संसारः किममृतमयः किं विषमयः ॥८९॥

इस संसारमें कहीं तो बाणाका मधुर गान और कहीं हृदयविदारक रुदन श्रवण करनेमें आता है, कहीं मन हरण करनेवाली तरुणी स्त्री और कहीं जराबस्त्र्याकी झुर्रियोंसे विकलित शरीरवाली वृद्धा स्त्री देखनेमें आती है, और इसही तरह कहीं तो विद्वान् मनुष्योंकी गोष्ठी और कहीं मदिराके मतवालोंकी कलह सुनी जाती है, इसलिए हम यथार्थतासे यह बात निश्चयपूर्वक नहीं कह सकते कि यह जगत् अमृतमय है या विषमय है ॥८९॥

Here we hear the music of a flute, and there the weepings and wailings of afflicted souls; here we see a charming lady, and there an old person with worn out and wrinkled body; and here again we find a concourse of learned men, and there a quarrelsome lot of drunkards. We are, therefore, quite unable to say whether the world is made up of nectar or poison.

Quoted anonymously in the *Sukhāśutāra* (सुभाषितावलि) at No. 2941

Cf.—“God mingles the bitter with the sweet in this life, to set us seeking another life where there shall be sweet alone.”

(St. Augustine)

जीर्णा एव मनोरथाः स्वहृदये यातं च तद्यौ-
वनं, हन्ताङ्गेषु गुणाश्च बन्ध्यफलतां याता-
गुणज्ञैर्विना । किं युक्तं सहसाऽभ्युपैति बल-
वान्कालः कृतान्तोऽक्षमी, ह्यज्ञातं स्मरशास-
नाभियुगलं मुक्त्वाऽस्ति नान्या गतिः ९० ॥

मनके मनोरथ सारे हृदयही में जीर्ण होगए, यौव-
नावस्था भी चली गई, और खेदका विषय है कि गुण-
ग्राहियोंके न होनेसे हमारे गुण भी सब निष्फलही रहे
कि इतनेमें ही महाबली और क्षमा रहित यमस्वरूपी
काल झटपट आ पहुँचा । हाय ! अब मुझको ज्ञात हुआ
कि कामदेवका शासन करनेवाले श्री शिवजीके चरणा-
रविर्दोंको छोड़ कर इस संसारसे मुक्त होनेका दूसरा
उपाय कोई नहीं है ॥ ९० ॥

The aspirations have ceased to exist in the mind.
and the delightful period of youth is likewise gone
my qualifications have borne no particular fruit with-
out the appreciators of their real merits ; and the
powerful and cruel destroyer of all (death) has
suddenly come over me. But, alas ! I now under-
stand at the eleventh hour that there is no other means
of escape from the miseries and cares of the world
than the worship of Śiva's feet !

Taking गुणः for virtues, some render the 2nd line as follows —

‘ The very virtues in our own bodies have become barren without
being recognised by others ’ But virtue is virtue whether recog-
nised or not. Virtuous men have nothing to fear from death. The
above rendering is therefore objectionable

तृषा शुष्यत्यास्ये पिबति सलिलं स्वादुसुरभि,
 क्षुधार्तः सञ्छालीन्क्वलयति शाकादिवलि-
 तान् । प्रदीप्ते रागाग्नौ सुदृढतर माश्लिष्यति
 वधूं, प्रतीकारो व्याधेः सुखमिति विपर्यस्यति
 जनः ॥ ९१ ॥

तृषार्त होनेपर स्वादिष्ठ और सुगंधित जलपान,
 क्षुधातुर होनेपर शाकादिसहित चावल्लोका भोजन और
 कामाग्निके हृदयमें प्रज्वलित होनेपर प्राणप्यारीका आ-
 लिंगन करनेवाले मनुष्य कैसे मूर्ख हैं कि उक्त तृषादि
 व्याधियोंके उपरोक्त जलपानादि प्रतीकारोंकोही सुख
 मान लेते हैं ॥ ९१ ॥

When a man is thirsty he drinks sweet and fragrant water ; when he is hungry he eats delicious preparations of rice, vegetables &c. ; and when his heart is inflamed with passion he embraces his wife very closely to it. But alas ! he is mistaken to imagine the removal of aforesaid pains of thirst, hunger and love to be a real pleasure.

Quoted anonymously in the *Saṃkṣiptaśāstra* (सुमाप्तिशक्ति) at No. 3337, and the *Śiṅgadhara-pāṇi* (शार्ङ्गधरपद्धति) at No. 4148.

Cf.—“ दुःखमेवास्ति न सुखं, यस्मात्तदुपलभ्यते ।

दुःखार्तस्य प्रतीकारे सुखसंज्ञा विधीयते ॥ ”

(हिषोपदेशः १४।१२).

स्वात्वा गात्रैः पयोभिः शुचिकुसुमफलै
 रर्चयित्वा विभो त्वां, ध्येये ध्यानं नियोज्य
 क्षितिधरकुहरग्रावपर्यङ्कमूले । आत्मारामो
 ऽफलाशी गुरुवचनरतस्त्वत्प्रसादात्स्मरारे
 दुःखान्मोक्ष्ये कदाहं तवचरणरतो ध्यानमा-
 र्गेकप्रश्नः ॥ ९२ ॥

हे प्रभो ! गंगाजलसे स्नान करके सुंदर पुष्प और फलादिकसे आपका पूजन करके पर्वतकी कंदराके शिलारूप पर्यंकपर बैठाहुवा ध्यान करनेके योग्य आपके चरणारविदोंमें मन लगाकर और आत्मानंदमें मग्न होकर स्वर्गादिफल प्राप्त करनेकी अभिलाषा न करके हे महादेव ! श्रीगुरु महाराजके वचनोंका पालन करता हुवा आपके चरणकमलोंका एकान्त भक्त होकर संसार के दुःखोंसे मैं कब निवृत्त हूंगा ? ॥ ९२ ॥

Oh Siva (lit, enemy of love), when will it be that after making my ablutions into the sacred waters of the Ganges I shall be able (1) to worship thee with fresh flowers and fruits, (2) to devote myself to thy meditation while sitting on the stony couch of a mountain cave, (3) to be content in myself, (4) to think of no ultimate end of my actions, and (5) to act up completely to the instructions of my spiritual preceptor, so as to shake off all worldly cares by abandoning myself to the sole contemplation of thy holy feet ?

An arama is one who seeks spiritual knowledge. It also means self pleased or contented.

Some read फलाशी instead of अफलाशी and translate—eating fruits

शय्या शैलशिला गृहं गिरिगुहा वस्त्रं तरूणां
त्वचः, सारङ्गाः सुहृदो ननु क्षितिरुहां वृत्तिः
फलैः कोमलैः । येषां नैर्झरमम्बुपानमुचितं
रत्यै च विद्याङ्गना, मन्ये ते परमेश्वराः शि-
रसि यैर्वद्धा न सेवाञ्जलिः ॥ ९३ ॥

पर्वतशिलाको शय्या, गिरिगुहाको घर, वृक्षोंके
वत्कलको वस्त्र, हरिणोंको सुहृद्वर्ग वृक्षोंके कोमल
फलोंको भोजन निर्झरके जलको उचित जल पान और
विद्यारूपी स्त्रीको विलास हेतु समझ कर जो महापुरुष
दूसरोंके सन्मुख सेवककी भांति हाथ जोड़कर नहीं
खड़े होते वह निस्संदेह धन्य है ॥ ९३ ॥

Those who being satisfied with taking a rocky
slab for their bed, a mountain cave for their dwelling,
the barks of trees for their clothes, the deer for their
friends, the tender fruits of plants for the means of
their livelihood, spring water for their proper drink,
and the study of knowledge for their wife, have never
bowed in supplication before others ought to be rever-
ed by us as the supreme lord

(१) —“ वासो वत्कल मास्तर विसल्यान्योक्तारूणां तल,
मूलानि सतय क्षुधा गिरिन्दोतोय दृष्याताये ।
क्रीडामुषमृगैर्वयासि सुहृदो नक्त प्रदीप शशी,
स्वार्घीने विमदे तयापि कृपणा याचत इत्यद्भुतम् ॥१९॥”
(शांतिशतकम् । २ परिच्छेद)

सत्यामेव त्रिलोकीसरिति हरश्चिश्चुम्बिनीवि-
च्छटायां, सद्गतिं कल्पयन्त्यां वटविटपभवै
र्वल्कलैः सत्फलैश्च । कोऽयं विद्वान्विपत्ति-
ज्वरजनितरुजाऽतीवदुःखासिकानां, वक्रं वी-
क्ष्येत दुःस्थे यदि हि न विभृयात्स्वे कुटु-
म्बेऽनुकम्पाम् ॥ ९४ ॥

यदि विपत्तिरूप ज्वरके संतापसे दुःखित अत्यंत
दीनावस्थामें विद्यमान होनेवाले निज कुटुंबकी दया
हृदयमें कुछ भी न हो तो शिवजीके जटाजूटमें
निवास करनेवाली, और वटवृक्षसे उत्पन्न हुए वल्कल
और फलोंसे जीवनोपायकी रचना करनेवाली, श्री
गंगाजीके विद्यमान रहते ऐसा कौनसा विद्वान है कि
जो अपनी प्राणप्यारियोंकी कष्टावस्थाको देखना स्वी-
कार करे ? ॥ ९४ ॥

भावार्थ ।

निज कुटुंबका पालनपोषणही अनेकानेक कष्टोंका
कारण है ॥ ९४ ॥

If there be not the least compassion for the cri-
tical condition of his family writhing under the agonies
of painful fever of worldly woes and miseries, no
learned man will ever condescend to look on the troub-
led faces of unhappy women, especially when he
sees within his easy reach the banks of the holy
Ganges flowing down from the head of Siva, and
supplying him with the barks and fruits of the bany-
an trees, in order to enable him to bear a pious and
virtuous life

PURPORT.—Family affection is generally the
root of various troubles to man.

उद्यानेषु विचित्रभोजनविधि स्तीव्रातितीव्रं
तपः, कौपीनावरणं सुवस्त्रं ममितं भिक्षाटनं
मण्डनम् । आसन्नं मरणं च मंगलसमं यस्यां
समुत्पद्यते, तां काशीं परित्यज्य हन्त विबुधै
रन्यत्र किं स्थीयते ॥ ९५ ॥

जिस काशीके उद्यानमें भ्रमण करते हुए अनेक प्रकार
के भोजन करनाही अत्यंत तीव्र तपश्चरण, कौपीन
धारण करनाही सुंदर वस्त्राभरण, यथेच्छ भिक्षाटन कर-
नाही भूषण और आसन्न मरणही मंगलावसर गिने जाते
हैं, उस सुखराशि काशीका परित्याग करके पंडित जन
अन्यान्य स्थानोंमें क्यों निवास करते हैं सो कुछ समझमें
नहीं जाता ॥ ९५ ॥

Why is it that the learned are content to live in
places other than Holy *Kāshī* (Benares) in whose
gardens the subsistence on various kinds of fruits
will serve as the hardest penance , where the wearing
of a small piece of cloth over the privities is consi-
dered as a suit of fine garments , where the act of ask-
ing alms from door to door is thought as an honest
and respectable calling; and where the approach of
death is heartily awaited like that of a good and un-
suspicious event.

According to the *Hindu Kāshī* (Benares) is one of the seven
sacred cities that bring final redemption to the man who may happen
to die there The seven sacred cities are thus enumerated —

“ मयोध्या मयुरा माया काशी काशिरवन्तिका ।

पुरी प्रयागती चैव सप्तैता मोक्षरायिकाः ॥ ”

नायं ते समयो रहस्य मधुना निद्राति नाथो
यदि, स्थित्वा द्रक्ष्यति कुप्यति प्रभुरिति
द्वारेषु येषां वचः । चेत् स्तानपहाय याहि
भवनं देवस्य विश्वेशितु-निर्दौवारिकनिर्दयो-
त्तयपरुषं निःसीमशर्मप्रदम् ॥ ९६ ॥

"हे भिक्षुक ! तेरे आनेका यह समय ठीक नहीं है क्यों-
कि इस अवसरपर हमारे स्वामी एकान्तमें निद्रा ले रहे
हैं और यदि वह तुमको यहां ठहरा हुआ देखेंगे तो बहुत
क्रोध करेंगे," इस प्रकारके वचन जिन घनाढ्यपुरुषोंके
द्वारपर सुननेमें आते हैं उनका परित्याग करके हे चित्त !
तू उस विश्वेश्वरके मंदिरमें क्यों नहीं जाता कि, जहांपर
पूर्वोक्त प्रकारके कटु वचन बोलनेवाले कोई द्वारपाल
नहीं रहते और जहां जानेसे तुझको अपार सुखका लाभ
करना सर्वथा सुलभ है ॥ ९६ ॥

Forsaking the guarded doors of the rich where a mendicant is threatened by the watch, and told, "this is not a proper time for thee ; the master of the house is now asleep ; he will be surely angry if he sees thee here, ' thou must go straight to the temple of Vishveshvara (विश्वेश्वर), the lord of the universe, whose entrance is not guarded by sentries, where thou art never to receive a harsh treatment, and which is sure to give thee the highest amount of happiness and shelter !

It requires no mention that the palace gates of the rich and noble are fast closed upon beggars who are treated very roughly by the guards.

प्रियसखि विपद्दण्डव्रातप्रतापपरम्परा-तिप-
रिचपले चिन्ताचक्रे निधाय विधिः खलः ।
मृदमिव वलात्पिण्डीकृत्य प्रगल्भकुलालव-
द्भयति मनो नो जानीमः किमत्र विधा-
स्यति ॥ ९७ ॥

हे प्यारी सखी ! यह दुष्ट विधाता चतुर कुम्हारकी
भांति माटीके समान इस मनको बलपूर्वक पिंडीभूत
करके विपत्तिरूप दंड समूहके निरंतर परिभ्रमणसे चंचल
चिन्ताचक्रको घुमाता हुआ न मालूम अब क्या क्या
घटना दिख लावेगा ? ॥ ९७ ॥

Dear friend, we do not really know what is now
to be done by cruel fate who, like a clever potter, for-
cibly pressing the mind of man as if it were a lump
of clay, makes it turn round and round on the wheel
of anxieties by the continued motion of the rod of a
series of miseries and calamities !

Quoted under *Vijākā* (विजका) in the *Sārngadhara-paddhati*
at No. 401 (सार्ङ्गधरपद्धति ४०१), and anonymously in the *Subhāṣitā* (सुभाषितावलि) at No. 3137

The word *खल* which is here rendered into cruel literally means
wicked.

महेश्वरे वा जगतामधीश्वरे, जनार्दने वा जगद-
न्तरात्मनि । तयोर्न भेदप्रतिपत्ति रस्ति मे,
तथा ऽपि भक्ति स्तरुणेन्दुशेखरे ॥ ९८ ॥

जगत्के अधीश्वर श्री महेश्वरमें और जगद्व्यापक श्री
जनार्दनमें किसी प्रकारका भेद मेरी दृष्टिमें नहीं आता,
तथापि मैं यह नहीं जानता कि चंद्रशेखर शिवजीकी
भक्तिमें ही मेरा चित्त क्यों कर प्रवृत्त होता है ? ॥ ९८ ॥

Although I am quite unable to make out any
difference between Siva, the lord of the universe, and
Vishnu, the omnipresent god of the entire creation ;
yet, my mind is naturally led to the devotion of Śiva
whose forehead is adorned with a crescent moon.

The word *Jagadantarātmā* जगदन्तरात्मा literally means the soul
of universe. Bhartṛhari here says that notwithstanding his incompetency to discern any difference between Vishnu and Śiva his mind is
naturally prone to worship Śiva. Properly speaking Vishnu is generally
worshipped by worldly men, whereas those who renounce the world
adore Śiva. The Author has himself alluded to this fact in a previous
stanza.

रे कन्दर्प करं कदर्थयसि किं कोदण्डटङ्का-
रितै, रे रे कोकिलकोमलैः कलरवैः किं त्वं
वृथा जल्पसि । मुग्धे स्निग्धविदग्धमुग्धमधुरै
लोलैः कटाक्षै रलं, चेतश्चुम्बितचन्द्रचूडवर-
णध्यानामृतं वर्तते ॥ ९९ ॥

हे कामदेव ! बारंवार धनुष्टंकार करके तू अपने हाथ
को वृथा परिश्रम क्यों दे रहा है ? हे कोकिल ! निरंतर
सुंदर कलरवसे तू वृथा शकवाद क्यों कर रहा है ? और
हे मुग्धांगना ! अनुरागयुक्त चतुर, सुंदर, मधुर और
चंचल कटाक्षोंसे तू अपने नेत्रोंको व्यर्थ खेद क्यों दे रही
है ? क्योंकि हमारा मन तो अब श्री चंद्रशेखर शिवजीके
चरणारविंदोंके ध्यानामृतका पान करनेमें मग्न है ॥ ९९ ॥

Why art thou, oh god of love, uselessly tiring
thy hand with continued twangs of thy powerful bow ?
Why art thou, oh *Kokila* (कोकिल) trying in vain to
disturb the peace of my mind with sweet melodious
notes of thy voice ? Why dost thou, oh young lady,
fruitlessly venture to pierce the heart with thy lovely
clever, natural, sweet, and flickering glances ? You,
should better cease from your vain endeavours ; for,
now I am earnestly engaged in the nectareous medi-
tation of the feet of *Siva* whose head is adorned with
moon

Quoted under मर्तृहरि in the शार्ङ्गधरपद्धति at No 40⁹⁶

(१—“ रे कन्दर्प किमाततज्यमधुना घत्तेषुस्त्व मुधा,
किं मूलास्य कटाक्षु पश्यलदृश. मामलभ्यमभ्यस्य ।
वैराग्याम्बुजिनी प्रबोधनपटुं प्रघ्वस्त दोषाकरः,
खेलस्यैव विवेक चण्डकिरण. कस्त्यादृशामत्सवः ॥८३॥”
(पद्मानन्दकविकृत वैराग्यशतकम्).

कौपीनं शतखण्डजर्जरतरं कन्या पुनस्ता-
दृशी, निश्चिन्तं सुखसाध्यभैक्ष्यमशनं शय्या
श्मशाने वने । मित्रामित्रसमानताऽतिवि-
मला चिन्ताऽथ शून्यालये, ध्वस्ताशेषमद-
प्रमादमुदितो योगी चिरं तिष्ठति ॥ १०० ॥

शतशः खंडसे जर्जरित कौपीन और ऐसीही कन्या
चितारहित और सुखसाध्य भिक्षाके भोजन, श्मशान
अथवा वनका शयन, मित्र और शत्रुमें समभाव और
निजंत स्थानमें परमात्माके निर्मल ध्यानक प्रभावसे
विनष्ट हुए मद मोहादिके कारण प्रसन्न हुवा योगी
निस्संदेह सुखी है ॥ १०० ॥

The hermit or ascetic who wears pieces of thread-
bare rags over his privities and body, lives a careless
life upon the alms of others procured with ease, sleeps
in the midst of a cemetery (crematorium) or a forest,
looks on his friends and foes with equal regard, aban-
dons himself to the pure meditation of the Deity in a
solitary place, and thus cheers himself with the
thought of having destroyed all traces of vain conceit
and arrogance, undoubtedly leads the happiest life.

Cf — वेदान्त दार्ष्टेय सद्व्यवस्थायाम्, मिश्रात्मनाम्नेन च दुष्टेनन्तः ।

विशेषान्तः करणे रन्तः, कौपीनवन्तः सद्गुणान्दन्तः ॥ १११ ॥

(दत्तिचक्रम्) .

भोगा भंगुरवृत्तयो बहुविधा स्तैरेव चायं
 भव-स्तत्कस्यैव कृते परिभ्रमत रे लोकाः
 कृतं चेष्टितैः । आशापाशशतोपशान्तिविशदं
 चेतः समाधीयतां, कामोच्छित्तिवशे स्वधा-
 मनि यदि श्रेष्ठेय मस्मद्वचः ॥ १०१ ॥

नानापकारके भोग सब नाशमान हैं और वही भोगादिक संसारके आदि कारण हैं । इसलिए हे मनुष्यो ! तुम किस प्रयोजनसे इनके लिए भटक रहे हो सो कुछ समझमें नहीं आता । यदि हमारे कथनपर विश्वास करो तो अनेकानेक आशापाशकी शान्तिसे निर्मल हुए चित्तको कामका नाश करनेवाली स्वात्म-प्रकाश आत्मामें निश्चलभावसे लगावो ॥ १०१ ॥

The different kinds of sensual enjoyments are all perishable, but it is they that constitute the world i. e. cause our repeated births and deaths on this globe. Why, then, are people trying their utmost to run after them? Therefore, if you believe our words, we would advise you to devote yourself to a concentrated meditation of the self-luminous ego that destroys the manifold snares of desires and aspirations, and entirely extirpates the very existence of passion from your hearts

The poet here advises people to give up the pursuit of worldly pleasures and let their souls be free from the bonds of desires and enter into the meditation of self

धन्यानां गिरिकन्दरे निवसतां ज्योतिः परं
 ध्यायता-मानन्दाश्रुजलं पिवन्ति शकुना
 निःशङ्कमङ्गेस्थिताः । अस्माकं तु मनोरथो-
 परचितप्रासादवापीतट-क्रीडाकाननकेलिकौ-
 तुकजुपा मायुः परं क्षीयते ॥ १०२ ॥

पर्वत कंदारामें निवास करनेवाले और परब्रह्म पर-
 मात्माका ध्यान करनेवाले जिन महानुभावोंके आनंदके
 अश्रुओंको उनकी गोदमें बैठे हुए पक्षीगण निर्भय हो
 कर पान करते हैं वास्तवमें उनही पुण्यात्माओंका जन्म
 इस संसारमें सफल है, क्योंकि मनमाने भवन, बावड़ी,
 और उपवनमें केलि करनेकी अभिलाषा करनेवाले
 हमारे समान अन्यान्य मनुष्योंकी आयुष्य तो वृथाही
 क्षीण होती चली जाती है ॥ १०२ ॥

Blessed are they whose tears of joy are eagerly
 drunk by birds, fearlessly lying upon their laps,
 while living in caves of mountains they are meditat-
 ing upon the Supreme Light ! But, we, on the con-
 trary, are uselessly passing away our days in build-
 ing airy castles (lit, in imaginary enjoyments of
 whiling away our time in the pleasant abode of
 luxurious parks either situated in palatial mansions
 or on the banks of ideal tanks).

The verse is same as śloka 5 in the *Sāṅkhyasāra Part. I* (संख्य-
 शतकम् । १ परिच्छेदः). It is ascribed to भर्तृहरि in the *शार्ङ्गधरपद्धति*
 at No. 4155

आघातं मरणेन जन्म जरया विद्युच्चलं यौवनं,
सन्तोषो धनलिप्सया शमसुखं प्रौढाङ्गना-
विभ्रमैः । लोकैर्मत्सरिभिर्गुणा वनभुवो
व्यालैर्नृपा दुर्जनैरस्थैर्येण विभूति रप्यप-
हृता अस्तं न किं केन वा ॥ १०३ ॥

जिस संसारमें जन्मके पीछे मरण, बिजलीके समान
चंचल यौवनके पीछे वृद्धावस्था, संतोषके पीछे धनेच्छा
शांतिसुखके पीछे तरुणस्त्रियोंके विलास, गुणोंके पीछे
दुष्टजन, वनभूमिके पीछे सर्प, राजाओंके पीछे दुर्जन
ऐश्वर्यके पीछे अस्थिरता जैसे शत्रु लगे हुए हैं वहां कोई
भी ऐसा पदार्थ दृष्टिमें नहीं आता कि, जो किसी प्रकार
के शत्रुके आक्रमणसे सर्वथा निर्भय हो ॥ १०३ ॥

Our existence is threatened by death and fleet-
ing youth (lit as fleeting & lightning) by old age ,
contentment is destroyed by covetousness after
riches , the happiness of tranquility is disturbed by
graceful sports of clever and youthful women , good
merits are subject to the calumnies of the envious ,
forests are infested by snakes , kings are ruined by
wicked courtiers , and prosperity is tarnished by
unsteadiness . What is there in this world which is
not overpowered by another ?

Cf—(a) "आक्रांतपिग्नेर्नरेन्द्रमवन विद्याग्रह मत्सरे-
रायसैर्दविग कुलकुतनयैर्नाशियोगे सुखम् ।
साधुत्व छलवचनापरिभ्रमैश्चिन्ता सहस्रैर्मन-
स्तत्रास्थैव न यत्सरोज कलुषनिर्दोष एक शम ॥ १
(चतुर्वर्ग सग्रह । ४ । ६)

(b) " For the idea of the first line compare—
" प्रहत मरणेन जीवित, जरसा यौवनमेव वक्ष्यामि ॥९९॥ "
(चन्द्रममचरितम् । १ सर्ग) .

आधिव्याधिशतैर्जनस्य विविधैरारोग्यमुन्मू-
ल्यते, लक्ष्मीर्यत्र पतन्ति तत्र विवृतद्वारा
इव व्यापदः । जातं जातमवश्यमाशु विवशं
मृत्युः करोत्यात्मसा-त्तर्किकं नाम निरंकुशेन
विधिना यन्निर्मितं सुस्थितम् ॥ १०४ ॥

अनेक प्रकारकी मानसिक और शारीरिक आधिव्या-
धियोंसे आरोग्यका नाश हो जाता है, जहां लक्ष्मीका
आगमन होता है वहां विपत्तिका डार भी खुलही जाता
है, और जन्मलेनेवाले मात्र पदार्थोंको मृत्युभी वशीभूत
करलेता है । इसलिए हम निःशंक होकर कह सकते हैं
कि निरंकुश विधाताने ऐसा कोईभी पदार्थ नहीं बनाया
जिसकी दशाका परिवर्तन कदापि न होता हो ॥ १०४ ॥

We see that health is undermined by several
diseases of mind and body, prosperity is attended
with a host of calamities, and birth is invariably
followed by death. We do not therefore know what
is made by the creator to be entirely free from change
and decay in this world ?

Cf.—(a) "

" Who is safe,
In this tumultuous sphere of strife and sorrow ? "
(Ferdausi's Shāh Nāmah.)

(b) " There's no calamity in life,
Our being is with changes rife,
What feebler than man's breath ?
Our life is ever doubtful here,
One thing alone is plain and clear
And that one thing is—death "

(Kovalevski. Great Thoughts)

(c) " अन्तमृत्युं जराव्याधि-वेदनाभिर्गमदुतम् ।

सप्तमभिदमत्यन्त-मसार त्यजतः कुक्षम् ॥ "

(हितोपदेश । ४ । ९१)

कुच्छ्रेणामेध्यमध्ये नियमिततनुभिः स्थायते
 गर्भवासे, कान्ताविश्लेषदुःखव्यतिकरविषमे
 यौवने विप्रयोगः । नारीणामप्यवज्ञाविलसित
 वदनो वृद्धभावोऽप्यसाधुः, संसारे रे मनुष्या
 वदत यदि सुखं स्वल्पमप्यस्ति किञ्चित् १०५

जब गर्भमे निवास करते है तब तो विण्मूत्रादियुक्त
 अपवित्रस्थानमे अपने अंगको संकुचित करके अत्यंत
 कष्टके साथ रहना पड़ता है, यौवन समयमे कान्ताका
 वियोगरूपी दुःसह दुःख सहना पड़ता है और वृद्धाव-
 स्थामें सुंदरियोंकी अवज्ञासे मन मलीन होना पड़ता
 है । इसलिए हे मनुष्यो ! यदि इस संसारमें थोड़ासा
 सुखभी कहीं हो तो बताओ ॥ १०५ ॥

While yet unborn man remains imprisoned
 with contracted limbs in the narrow and impious
 womb of his mother, in youth he is subjected to
 excessive grief resulting from the sad bereavement of
 his beloved wife, whereas, in old age, he is doomed
 to wear a sorrowful appearance caused by the dis-
 honourable treatment he meets at the hands of
 (beautiful young) women, We would therefore,
 beg to hear from men where in this world we can find
 the smallest particle of happiness and pleasure ?

Cf.—“ I find in life that suffering succeeds to suffering and dis-
 appointment to disappointment, as wave to wave ”

(Lord Lytton's *Alice or The Mysteries* Bk. 1 Ch. I)

For the idea of the first line Cf.—

“ मातृकुक्ष्यदर्या कुरुवृषीवर्गयाम् ।

जठराग्निर्वालाभिर्नवास दध्यते जन्तु ॥२॥ ”

(प्रवेष्टुधाकर)

For the point of the stanza, Cf.—

“ Never shall the life
 Of mortal man be passed uncharged with ills
 (The Plays of Aeschylus p 213.)

आयुर्वर्षशतं नृणां परिमितं रात्रौ तदर्द्धं गतं,
तस्यार्द्धस्य परस्य चार्द्धमपरं बालत्ववृद्ध-
त्वयोः । शेषं व्याधिवियोगदुःखसहितं सेवादि
भिर्नीयते, जीवे वारितरङ्गचञ्चलतरे सौख्यं
कुतः प्राणिनाम् ॥ १०६ ॥

विधाताने मनुष्यकी आयुष्य १०० वर्षकी नियत की है जिसका आधा भाग तो रात्रिमें व्यतीत होजाता है, और शेष आधेके आधे २५ वर्ष बाल्य और वृद्धावस्थाके मास बन जाते हैं और बाकीके २५ वर्ष मनुष्योंको अनेक व्याधिऔर वियोगके दुःखसहित सेवादिमें व्यतीत करने पड़ते हैं । इसलिए हम कह सकते हैं कि जल-तरंगके समान चंचल इस जीवनमें सुखका लेश मात्र भी कहीं नहीं है ॥ १०६ ॥

The term of man's existence is limited to hundred years half of it is passed in sleep (lit, nights), and half of what remains is taken up by childhood and old age, while the rest is spent by him in disgraceful occupations like that of serving others, not altogether unmixed with the bitter consequences of disease, separations, and misfortunes. Where, then is the least possible trace of happiness in a man's life which is as unsteady as waves of water ?

Cf —

* What a world !

No place of rest for man ! Fix not thy heart
Vain mortal ! on this tenement of life,
On earthly pleasures ! "

(Firdausi's Shah Namah.)

ब्रह्मज्ञानविवेकिनोऽ मलधियः कुर्वन्त्यहो दु-
ष्करं, यन्मुञ्चत्युपभोगकाञ्चनधनान्येकान्त-
तो निःस्पृहाः । न प्राप्तानि पुरा न संप्रति न
च प्राप्तौ दृढप्रत्ययो, वाञ्छामात्रपरिग्रहाण्य-
पि परं त्यक्तुं न शक्ता वयम् ॥ १०७ ॥

विमल बुद्धिवाले ब्रह्मज्ञानी कैसा दुष्कर कर्म करते
हैं कि जो (स्त्री और धनादिक) सांसारिक भोग वि-
लाससे विलड्डल निस्पृह हो बैठते हैं, क्योंकि हम तो
भूत और वर्तमान कालमें अप्राप्त और भविष्यत्की प्राप्ति
की दृढ निश्चय न होनेवाले इच्छा मात्र परिग्रहका त्याग
भी कदापि नहीं कर सकते ! ॥ १०७ ॥

The task undertaken by those that have attain-
ed to real spiritual knowledge is undoubtedly the
most difficult one, as they entirely forsake the actual
enjoyments of sensual pleasures and wealth, and be-
come quite indifferent to their attractions, but we,
on the contrary, who have neither enjoyed them in
the past, nor possess them at present, nor can we
with any certainty of getting them in the coming
future, are even unable to give up this nominal
possession which exists only in our fond wishes.

The verse is same as sloka 4 in the *Sant sataka Part 1*
(शान्तिशतकम् । १ परिच्छेद)

The idea of the sloka seems to be this —To give up actual
pleasures may be somewhat difficult, but to forsake what we have not
should not cause the least difficulty to man.

व्याघ्रीव तिष्ठति जरा परितर्जयन्ती, रोगाश्च
 शत्रव इव प्रहरन्ति देहम् । आयुः परिस्रवति
 भिन्नघटा दिशाम्भो, लोकस्तथाऽप्यहित
 माचरतीति चित्रम् ॥ १०८ ॥

वृद्धावस्था व्याघ्रीके समान तर्जना करती हुई खड़ी
 रहती है, रोग शत्रुओंकी भांति देहपर प्रहार करते रहते
 हैं, और फूटे घड़ेसे जलके निकलते रहनेके सदृश आयुष्य
 भी प्रतिदिन क्षीण होती चली जाती है, परंतु तिसपर
 भी ये मनुष्य दुष्कर्म करनेसे नहीं डरते यह बड़े ही
 आश्चर्यकी बात है ॥ १०८ ॥

Old age is always threatening like a tigress, dis-
 eases are striking the body like its deadly enemies,
 and life is leaking out like water from a broken jar ;
 but, strange to say that men are still regardless of
 doing good !

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4093.

Cf —(a) " चटाविमृतिः क्षणमद्वि योवनं,
 कृतान्तदन्तान्तर्वर्ति जीवितम् ।
 तदाप्यदक्षा परलोकसाधने,
 वृणामहो विस्मयकारि चेदितम् ॥ "

(सुभाषितावलिः).

(b) " Why do mankind upon this fleeting world
 Place their affections, wickedness alone
 Is nourished into freshness ; sounds of death, too,
 Are ever on the gate to wear out life. "

(Firdausi's Shāh Nāmah.)

सदायोगाभ्यासव्यसनवशयो रात्ममनसो, रावे-
च्छिन्ना मैत्री स्फुरति कृतिनस्तस्य किमुतैः
प्रियाणामालापैरधरमधुभिर्वक्त्रकमलैः, स-
निःश्वासा मोदैः सकुचकलशाश्लेषसुरतैः १०९

जिन पुण्यवान् पुरुषोंको आत्मा और मन योगा-
भ्यासके व्यसनमें लचलीन होजाते हैं, और योगाभ्यास
से जिनकी निरन्तर मैत्री होजाती है, उनको प्राणप्यारी
सुन्दरियों के सम्भाषण, अधरामृत, सुगन्धित निःश्वास
सहित वदनकमल, कुचकलशके आलिङ्गनयुक्त मैथुन
आदिसे कुछ भी प्रयोजन नहीं रहता ॥१०९॥

The fortunate being who subjects himself to the practice of mental abstraction, and devotes his soul and mind to everlasting contemplation of God, has nothing to fear from (or to do with) the charming conversations of lovely women, the ambrosial lips, the moonlike faces, the fragrant breaths, and the sensual embraces of their heaving breasts

The word अविच्छिन्ना literally means unbroken

Is it not true that an ascetic has nothing to do with women and their sports ?

जातः कूर्मः स एकः पृथुभुवनभरायार्पितं येन
 पृष्ठं, श्लाघ्यं जन्म ध्रुवस्य भ्रमति नियमितं
 यत्र तेजस्विचक्रम् । संजातव्यर्थपक्षाः परहित
 करणे नोपरिष्टान्न चाधो, ब्रह्माण्डोदुम्बरान्त-
 र्मशकवदपरे प्राणिनो जातनष्टाः ॥ ११० ॥

इस संसारमें एक उस प्रसिद्ध कूर्म (कूर्मावतार) का
 जन्महा सफल समझना चाहिए कि जिसने इस विशाल
 पृथ्वीका भार धारण करनेके निमित्त अपनी पीठको
 समर्पण कियाहै, और इसही भांति उन ध्रुवजीका जन्म
 भी अत्यन्त प्रशंसनीय है कि जिनको मध्यम लेकर
 सप्तर्षियोंका ज्योतिमण्डल भ्रमण करताहै । परन्तु परो-
 पकार करनेमें असमर्थ मनुष्योंका जन्म तो इस ब्रह्मांड
 में गूलरक मध्यवर्ती मच्छरों के समान सर्वथा निष्फलहै
 कि वे सपक्ष होकरभी कुछ नहीं करसकते ॥११०॥

The birth of that great Tortoise *Koorma* (कूर्म)
 is indeed to be hailed with loud acclamation ; for,
 it is He who has voluntarily offered His back for the
 support of this heavy and extensive Earth ; similarly,
 the birth of *Dhruva* (ध्रुव or the pole star) is also a
 matter of memorable record ; for it is he who remains
 fixed in the midst of the stellar world incessantly re-
 volving around him. All other creatures are daily
 born and dead within the interior of this universe
 without the least notice being ever taken of them ;
 because they pay very little heed in affording the
 slightest help to their fellow beings, just like the
 mosquitoes which though possessing wings are unable
 to fly a great distance either upwards or downwards,
 and thus end their miserable lives within the Goolar
 in which they are born.

Quoted anonymously in the *Bṛhāśhitirāṭi* (सुभाषितारत्न) at
 at No 1033, and under *Bhārtrihari* (भर्तृहरि) in the *Sārngadhara-
 dhāt* (शार्ङ्गधरपद्धति) at No 4154

उन्मीलत्रिवलीतरङ्गबलया प्रोत्तुङ्गपीनस्तन-
द्वन्द्वेनोद्यतचक्रवाकमिथुना वक्राम्बुजोद्भासि-
नी । कान्ताकारधरा नदीय मभितः कूराशया
नेष्यते, संसारार्णवमज्जनं यदि ततो दूरेण
संत्यज्यताम् ॥ १११ ॥

हे मनुष्यो ! यदि तुम संसार समुद्रमें डूबनेकी अभि-
लाषा नहीं रखते हो तो इस चारों तरफसे घात करनेवाली
कान्तारूपी नदीका दूरहीसे परित्याग करो, कि जहांपर
प्रकाशमान उदरवर्ती त्रिवलीकी तरङ्ग हिलोरे ले रही हैं,
बड़े मोटे और कंचे कुचयुगलरूप चक्रवाक मिथुन वि-
राजमान हैं, और सुखरूपी कमल पूर्णरूपसे खिल रहे
हैं ॥ १११ ॥

If you do not wish to be drowned into the
worldly ocean, you should carefully avoid from a
distance the woman-stream that is dreadfully cruel on
all sides, having the three curved lines of hair on
the for its mass of rolling waves, the high
and spacious breasts for a pair of *Chakravāka* (चक्र-
वाक) birds, and the beautiful face for a blooming
lotus on its bank.

CE—(a) “ तरङ्गसूमगा शुभितविहग्रेणिशाना,
विकर्षन्ती फेन वसनमिव सम्भाशयितम् ।
ययाविद्ध याति रंदलितमभिसन्धाय बहुशो,
नदीरूपेणैव ध्रुमसहनासा परिणता ॥ ”

(ध्वन्यालोक)

(b) ‘ रूपजला चटनयना, नाभ्यास्ता कचावलि मुजगा ।
मचन्ति यत्र सन्तः, सेय तदणी तरगिणी विषमा ॥ ’

(रसगंगाधर.)

इह हि मधुरगीतं नृत्य मेतद्रसोऽयं, स्फुरति
परिमलोऽयं स्पर्श एषः स्तनानाम् ।
इति हतपरमार्थैरिन्द्रियैर्भ्राम्यमाणः, स्वहित
करणधूर्तैः पञ्चभिर्वञ्चितोऽस्मि ॥ ११२ ॥

“यहांपर सुननेको मधुरगान, यहांपर देखनेको नृत्य,
यहांपर स्वादुलेनेको मिष्टरस, यहांपर सूंघनेको सुगन्ध,
और यहांपर स्पर्श करनेको स्तन विद्यमान हैं,” इस
प्रकार गौतेखातादुवा में निजहितसाधनसे वञ्चित करने-
वाली और परमार्थको नाश करनेवाली पंचेंद्रियोंसे रात-
दिन धोखा खारहा हूं ॥११२॥

Here is sweet voice to hear, graceful dance to
see, ambrosial juice to taste, fragrant scent to smell,
and lovely breasts to touch ; being thus deceived by
my fine senses which are very clever to secure their
own ends, I am wandering uselessly about the world
(without devoting the least attention to my spiritual
improvement which is to help me a great deal in obtain-
ing salvation).

The word इन्द्रिय *Indriya* is here used for those bodily organs
which are the medium of our knowledge of the exterior world. These
organs of perception are five in number viz., senses of hearing sight,
taste, smell and feeling.

गात्रं संकुचितं गतिर्विगलिता भ्रष्टा च दन्ता-
वलि—दृष्टिर्नश्यति वर्धते वधिरता वक्रं च
लालायते । वाक्यं नाद्रियते च बान्धवजनो
भार्या न शुश्रूषते, हाकष्टं पुरुषस्य जीर्णवयसः
पुत्रोऽप्यमित्रायते ॥ ११३ ॥

अहो यह बड़े कष्टकी घात है कि, वृद्ध होजानेपर मनुष्य
की कैसी शोचनीय दशा होजाती है कि, शरीरमें तो झुर्रियें
पड़जाती हैं, गमनशक्ति नष्ट होजाती है, दन्तपंक्ति भ्रष्ट
होजाती है, दृष्टि नष्ट होजाती है, वधिरता बढ़ने लगती
है, मुँहसे लार बहने लगती है, भाई बन्धु धचनोंका
आदर करनेसे संकोच करते हैं, भार्या सेवा करनेसे मुँह
मोड़ती है और विक्षेप क्या कहाजावे पुत्रभी शत्रुकासा
आचरण करनेकी तत्पर होजाते हैं ॥ ११३ ॥

Alas ! what a distress is old age to man : his
body is disfigured with wrinkles, his steps become
unsteady, his rows of teeth are broken, his sight is
lost, his deafness is increased, his mouth is full of
saliva, his words are not respected by his relatives,
his wife is disobedient, and his very son is even as-
suming the part of a foe !

Quoted anonymously in the *Sirugadhicrepaddhati* (शार्ङ्गधरपद्धति)
at No 4151. It also stands in the *Panchatantra IV 73* (पञ्चतन्त्रम् ।
४ तन्त्रम् । ७८) .

क्षणं बालो भूत्वा क्षणमपि युवा कामरसिकः ;
 क्षणं वित्तैर्हीनः क्षणमपि च सम्पूर्णविभवः ।
 जराजीर्णैरङ्गैर्नट इव बलीमण्डिततनु-नरः सं-
 सारान्ते विशति यमधानीजवनिकाम् ॥ ११४ ॥

कभी तो बालक, कभी कामदेवके रसमें भीजाहुवा
 जवान, कभी दरिद्री, कभी पूर्णसम्पत्तिवान् और कभी
 बूढ़े नटके समान झुरी पड़ेहुए शरीरसे यह मनुष्य नाना
 प्रकारके दृश्य दिखलाताहुवा अन्तमें यमपुरीरूप परदेमें
 प्रवेश करजाता है ॥ ११४ ॥

Sometimes playing like a dramatic actor the part
 of a child, and at others that of a passionate youth ;
 sometimes performing the part of a poor, and at others
 that of a man of enormous wealth and prosperity ; a
 human being at last disappears behind the curtain of
 death, vanishing altogether from the worldly stage.
 with worn out body all full of wrinkles through the
 baneful effects of age.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Sulāśchilāvali*
 (सुभाषितावलि) at No 3319, and the *Śīrṅgadhara-paddhati* (शार्ङ्गधर-
 पद्धति । ४०९४). Cf.—(a) “ In fine, old age may be considered as
 last scene in the great drama of life. ” (Cicero) (b) “ The world itself
 Is an ingenious juggler—every moment Playing some novel trick ;
 exalting one, In pomp and splendour, crushing down another, As
 if in sport,—and death the end of all ! ” (Firdausi's *Shāh Nāmah*.)
 (c) “ All the world's a stage And all the men and women merely
 players : They have their exits and entrances : And one man in
 time plays many parts. ” (Shakespeare's *As You Like It*. II.). (d)
 “ Here is the babe in his leading strings, Here is the boy at play ;
 Here is the passionate youth with wings, Like a bird's on a stormy
 day, (Schiller's *The Puppet-Show of Life*.)

प्रशान्तशास्त्रार्थविचारचापलं, निवृत्तनानार-
सकाव्यकौतुकम् । निरस्तनिःशेषविकल्पवि-
प्लवं, प्रपद्यमन्विच्छति शूलिनं मनः ॥११५॥

नानाविध शास्त्रार्थके विचारकी चञ्चलताको छोड़,
अनेक सरस काव्य कथाओंसे निवृत्त होकर, और सब
प्रकारके कुतर्करूप प्रपंचका त्याग करके, अब यह मन
श्रीशिवजीकी शरण लेनेकी अभिलाषा कर रहा है ॥११५॥

The mind that has for aken its former cleverness
in expounding the various *Shastran* texts, that has
lost all interest in perusing a variety of *Kavya* (काव्य
or high class literature), and that has washed off
every perceptible trace of a series of doubtful & unclear
reasonings, is now anxiously seeking its last refuge
in the concentrated devotion of *Siva*

भोगे रोगभयं कुले च्युतिभयं वित्ते नृपाला-
 द्रयं, मौने दैन्यभयं बले रिपुभयं रूपे जराया
 भयम् । शास्त्रे वादभयं गुणे खलभयं काये
 कृतान्ताद्रयं, सर्वं वस्तु भयान्वितं भुवि नृणां
 वैराग्यमेवाभयम् ॥ ११६ ॥

भोगविलासमे रोगादि उत्पन्न होनेका, सत्कुलमें वंश
 परम्पराके टूटनेका, द्रव्यमे राजाका, मौनधारणमें दी-
 नताका, पराक्रममें शत्रुका, सुन्दरतामें जराका, शास्त्रमे
 विवादका, गुणमें दुर्जनका, और कायामें मृत्युका भय
 सर्वदा बना रहता है । इसलिए हम कहते हैं कि इस
 पृथ्वीतलपर और सब पदार्थ तो भययुक्त हैं परन्तु एक
 वैराग्यही ऐसा है कि जो सब प्रकारके भयसे सर्वथा
 निर्भय है ॥ ११६ ॥

Enjoyment is subject to disease, respectable
 family to degradation, and wealth to the fear of being
 forcibly taken away by kings, verbal silence is prone
 to be misconstrued into penury, and physical valour
 is always afraid of confronting a powerful foe, beauty
 is subject to old age, learning to controversy, body
 to death, and good qualities to the faultfinding spirit
 of evil persons. Thus we see that everything else
 in this world is indeed subject to danger and fear,
 but *Vairāgya* (वैराग्य) or asceticism alone is entirely
 free from any sort of fear and apprehension.

This stanza is also found in the *Ashtaratna*. The following verse
 which differs very slightly from our text stand in the *Chaturcarga-
 na graha* (चतुर्वर्गसंग्रह) of K. hemendra (क्षेमेन्द्र) —

■ भोगे रोगभयं मुखे क्षयभयं वित्तेऽग्निभूभृद्भयं,
 दास्ये स्वामिभयं गुणे खलभयं वशे जुयोषिद्भयम् ।
 माने म्लानिभयं जये रिपुभयं काये कृतान्ताद्रयम्,
 सर्वं नामभवे भयेद्भयमहो वैराग्यमेवाऽभयम् ॥ ”

VARIANTS.

As the subject of Variants has already been exhaustively dealt with by Mr K T Telang (Vide Bombay Sanskrit Series No XI) we shall only confine our selves to such of the various readings as are not to be found there and advise our readers to refer to the aforesaid work for further information on the point (a), (b), (c) and (d) are here used respectively to denote the first, second, third and fourth *charanas* of a stanza

NĪTISATAKA.

VI (a) रोद्धु for व्याल, मत्तेभ for रोद्धु, (b) भेत्तु for छेत्तु
ति for ते, (d) सता for खलान्, खलान् for सताम् Pdm Vs

XI (a) दहनदण्ड for हुतभुङ्ख, सूर्यभमा for सूर्यातपो, (c)
प्रमादौ for प्रयोगै, (d) संज्यौ for सर्वस्वौ Sk

XIV (b) अमो for चान्त, (d) भुजने for भजने Sk

XVII (b) परिलङ्घीताग्रहमी for लघुलहमी नैवतान्स Sb
(c) मक्षमिलितमिलिद for अभिनवमदलेखा Sp

XIX (a) श्वचदप्रमा for न चक्षीर्गता, (b) कुचि for लक्ष्
(c) एकानागिर for वाण्येवासम, (d) चाक्षय for मृषण Sk

XX (a) तुल for धिरु, (b) वती for करी, मुखवती for
सुखरुती, (d) दुरितहा for ननुधन Sk

XXII (a) तथा for सदा Sb

XXVIII (a) च्यो for च्य Sb

XXIX (a) न्वितो for इशो Sp, (b) दौघृति for दौघति Sb, (c) विशाल for विभिन्न, दलन्यापार for कवलमासैक K^c, दर्पाध्यातकरीन्द्रकुम्भदलनमेड्खन्नस्त्राग्र्यानि for मत्तेमेन्द्रविभिन्नकुम्भकवलमासैकनद्धस्पृह Sb

XXX (a) ल्य for ल्य H, शुष्क for स्वल्प Sb, श्रेक for शेष Sb, क for गो H, (l) भवे for तुत H, घ for घा Sb

XXXII The Hitopadesa transposes the two halves of the stanza In the Panchatantra the 2nd charana stands thus : जातस्तु गृह्यते सो प्र य स्फुरत्स्वयाधिकम्

XXXIII (l) द्वे इतोचम f r द्वयी इतिर्म, (c) सर्वलोकस्य वा मूर्ध्नि for मूर्ध्नि वा सर्वलोकस्य (d) विशिष्येतवनेऽपवा for शीर्यते वन एव वा H

XXXIII H transposes (a) and (b)

XXXIX शीलशैलतटात्पतत्वभिननो निर्द्वयतां यद्भिना माश्रय जगति श्रुतस्यविफल हेतस्य नामाप्यहम् for (a) and (b), (c) मे सर्वदा for न सर्वदा, (d) वन for लव भभौ for इमे Sb

XL (a) ण्यि for णि H P, नाम for कर्म H P, (d) बाह्य for त्वन्य P

XLII (c) स्त्री for ही Sb

XLIII (c) नाश for भवति Sb

XLIV Besides some of the Variants as given by Mr K T Telang, Abhinavagupta in his commentary of Dhvanyālaṅkāra transposes (l) and (c)

XLVII (c) प्रचुरमित्र for प्रचुरनित्य II, भूरे for नित्य, वित्तघ for नित्यघ P

L (c) धिग for किम, यदस्यापि for वरास्माकं Sp

LIII (c) र्णे for र्भ, (d) भवेत्किं for किमसौ Sb.

LIV (d) द्रुणवतां for तस्युणिता Sb

LVII (d) दहत्येवहि for स्पृष्टोदहति Sp

LIX (a) हा for आ Sb

LXI (c) नि का for निष्का Ks. Sk

LXII (c) हा for छे, (d) देतेयेषु for येयेतेनि Sb

LXIV (a) मुच्छ for मच्छ, धि for धि, then comes (c) with र for झ, प्यन for निर, and नीया. for साय., then comes (b), (d) श्रुतेऽन्यन्तासक्ति पुरुषमभिजात कथयति for (d) Sb.

LXVI (a) चेतो for चित्त Sb

LXVIII Sb reads (c) for (a), (a) for (b) and (b) for (c)

LXX (b) पुष्पन्त स्वीयमयं सतत कृतमहा for स्वार्पान्त्रपाद-
यन्तो विततष्टुतरा Sb

LXXVII (b) पक्षिण. for णां गणा Saraswati

LXXX (c) भित्तानि for अयेण, (d) शाहोट for ककोल Sb. The Sp transposes the two halves of the stanza and reads शाहोट for ककोल, अपि for न्यपि and नन्ति for नानि in our last charana

LXXXII (b) मांसौ for शास्यो, (c) विचित्रा for च दिव्या Sb

LXXXIII (a) पाण्डित्यस्य for ऐश्वर्यस्य, मधुर for मुजन Sb., ख for सु Sk, (c) बतोष for वितुर्घ Sk, Sb, दाय्य for व्याज Sk; (d) सर्वस्यास्य पुन स्तथैव जगत for सर्वेषामपि सर्वकारण मिदं Sb, कालमुभय for कारणमिदं, वर for पर Sk

LXXXIV (a) अयाा for यदि वा, (b) परापततु for सभाविशतु, (d) चल्य for विचल Sb

LXXXV (c) तत्क्षण for सत्वर, (d) स्वस्थास्तिष्ठत for लोका पश्यत, चोद्यतम् for कारणम् Sb

LXXXVIII (c) जि for मि, मोऽसुरे for न परे. Sb

XCI (a) रविनिशा for अक्षिरिषा P; (c) निरीत्य for विलोक्य P

XCIV (b) मांस for मैक Sb

XCV (a) एदन्त for एदोद Sb, (b) क्षित सदा for क्षितो महा Sp, रनिश for पुटके, धरः कल्पितो for टन कारित, (d) भानुर्चा for सूर्योद्या, यज्ञोन for नित्यमेव Sb

XCVI (b) सहस्रगुणिता for अपिनेव नचय, नचवाग्निशुद्धि for सहस्रापिसेवा, (c) कर्माणिपूर्वशुभसचय for भाग्यानि पूर्वतपसाखलु Sb

XC VIII. (a) धूम for धूश्च, (d) निन्नु for नैर्गु Sb

C The Sb reads (c) for (b), and (b) for (c)

CVI (a) महाशयस्य for हि वैष्वदेतेर Sb, (c) घ कृत for घेमुख, तनूपातो for वृत्तस्य वहेर H Sp, (d) यान्ति for याति Sp H Sb

ŚRINGĀRSATAKA.

II (a) हा for भा, (b) क्षितै for क्षणै. Sb

III (a) कु for कु Sp, तान्ताः for तासा Sp Sb, धै for र्या Sb, (b) हावा for वाचो Sp Sb, लजिता न्ता श्व for लजिताश्चैव N Sb, (c) संस्मित for चस्मित N

IV (a) गतै for गतै N, (c) नवोदानामेभि for नवोदानामेतै G Ks, लसितैः for चलितै. N, (d) लोलालीना for लीलाङ्गाना Ks, कीर्णा for पूर्णा N, दश for दिश Ks G

V (a) त्रिकासि for विहस्मि Ks G, (c) सचम for विभ्रम G Ks, (d) वाचा for वाचो G Ks

VI (a) न्मुघ for द्वे Sb Dh, सरलमधुरे for सरलतारो Sb Dh, (b) स्प for प्य N Sb Dh, स्व for प्य Ks, (c) ता for ती Sb Dh, (d) व हि न for इ न हि Sb Dh

VII (a) इ for इ Ks, (c) खा for स्ता Ks, दे for वे G, दो for दौ Ks G, स्पशै for स्पश्ये N, (d) स for सु Ks

VIII (a) एताथ for एता स्त्र N (b) हसा for हस्य Ks, (d) विभस्त for विवस्त Ks, शाक्षिपाते for शै वटातै N

IX. (b) लम्बि for कम्पि Sb, (d) वशी for वशं G Sb K.

X (a) वाचो for वेधा Sb, (d) स्तबला for अबला G K.

XI (b) मगो for भुगो Sb

XII (b) वक्र for वज्र G Ks, ग्ग for गौ Ks, (c) इय for इय Ks G, मित्य for चेय G K.

XIII (a) घनुष्मता for घानुष्मता K, (b) मूर्त्तापिचक्षयते for (b) Ks, मूर्त्ता स्वपि क्षयते for (b) G, तव क्षयते for क्षयते स्वपि Sp Sb, (c) यथा for यदा G Ks, यथा for यदा Sp Sb, हसि for विध्यसि G, बद्दसि for विध्यसि Ks.

XIV (b) मगो for रवी, () विपमे for विनामे, (d) स्त for त Sb Am.

XV (a) दृत्त for सदृत्त Ks G (b) रागाद्येषु तदेष्ट for रगादिष्ठितमोष्ठ Ks G, (c) पन्तिरेव for पाक्तेरेव Ks G, मालि for पन्ति Sb, (d) मे for सा Sb.

XVII (a) वस्या for वस्या Ks G.

XVIII (b) मुदाहर for मिदवद Kp Ud, न्ति for न्तु Ud, (c) किल for किमु G Kp Ud, (d) विलासिनीनाम् for नितम्बिनीनाम् Ks G Kp Ud, विलोचना for नितम्बिनी Sb

XIX. (b) प्रुत्तलित for प्रुत्तलित G, (c) सभाभिनीनाम् for ससङ्गिनीनाम् G, (d) ना for ता N

XXII (a) वन for वने Ks G Sp, (c) तनू for स्तनो Sp

XXIII (b) ददा for दग्दा Ks, लौला for लौला N

XXIV (b) कुकुमान्वितम् for कुकुमाविलम् G, (c) दालसा for नोह्य Sb

XXV (a) नागत for मानित Sb, (b) श्रयोपतन्नु for श्रयो कृततन्नु G, श्रयोपतन्नु for श्रयोहृततन्नु Sb, (c) प्रेमार्द्र for प्रेमार्द्र G, प्रग्ना for प्रग्गम् G, (d) सद्गा for शद्गा Sb, विघ for विक Sb, दि for वि G

XXVI. (a) परि for रसे Sb.; (c) समर for जनित Sb., स्वार्द्र for स्विन्न G., टी for ला G.

XXVII. (b) यः for यत् G.

XXVIII. (b) यो for या, and रः for राः Kp. Ud.; (c) तदपि for यदपि G., इदमपि for यदपि च Sp.

XXXI. (a) नि for वा Sb.; (b) पाप्वारिणि for पाप्मारिणि G. Sb.; (c) मध्ये for ह्ये G., ह्ये for ह्ये Sb., मृगाद्या for तदप्या Sb.

XXXII. (c) भवति for वहति G. N.

XXXIII. (b) विरतो for विरता Ks. G.

XXXV. (b) कावुली for कामिनी Ks. G.; (d) सुखयन्त्रि नेत्रहृदये for सुखयन्त्रवेहि हृदये Ks. G.

XXXVI. (a) कला for क्या Ks. G.; (c) परिमलाः for परिमल Ks. G.

XXXVIII. (a) अच्छाच्छ for अच्छाई Ks. G.

XXXIX. (b) सिन्धु for सीधु Ks.; (d) निदाघेतूर्णितत् for निदाघार्ताद्धितत् Ks. G.

XLI. (a) वेशा for वैषा Ks., वैषा for वैषा G.; (b) विकस-
ष्वाती पुष्प for विकसितजातिः पुष्प Ks., जाती for जातिः G.; (d)
वनुते for कुर्वते N.

XLII. (c) एष for राव Ks.

XLIII. (c) वसुधा for क्षितिपि Ks. G.; (d) मुष्टि for
होष्टि Ks. G., पातयतु for यापयतु Ks. Sp. Sb., दालु संव्रतः for
यापयतु G.

XLV. (b) मासे for प्राये Ks. G.

XLVI. (a) आसारेषु for आसारेण Ks., ददा for बहिः Ks.;
(c) जाटैः for जाताः Sb., शीकरशीतला for शीतलशीकरा Sb., मरतो
वा for मरतश्च Ks., G., मरतोर for मरतश्च Sb.

XLVII. (a) मुप्ला for नोत्वा Sp., मुतो for नोत्वा Sb.,
सम for स्विन्न Sp. Sb.; (b) विरतो for निरतो, विबुद्धः for विविक्ते
Sp. Sb.; (c) वर्जितं for वर्जितं Ks. G., गर्मरी for कर्करी Sp.;
(d) घांश for च्छांश Ks., न पिवति for पिबति न Sb.

XLVIII (a) धृता for धृत Ks , (c) पीनोफ स्पल for पीनोफस्तन Ks G , र for रे G

XLIX. (a) शी for सी Ks , (b) वक्षस्युक्त for वक्ष सूक्त Ks , (d) धृत for कृत Sb Sp.

L (a) कु for क Sp Sb , द्यो for द्यौ Ks , G , (b) ब्राह्मिण कम्पञ्जने for ब्रह्मणु कम्प गते hs. G , त्रावेग for तद्गेषु Sp Sb , ते for तै Sp Sb , (c) शी for सी hs , खैर्द for कृतोद, द for दान Sp Sb.

LI (a) सतोमी for सत्वेते Ks

LII (a) वा सन्तु for यामात Ks , मत्र for मात Auchitya , (b) विदया for विचित्रा Ks G (c) द्रुमौ for द्रुमो G , द्रुमौ for द्रुमो hs , वद् for तद् Auchitya मपर for मधिक Auchitya.

LIII (b) मिह for मपि Ks G , (c) लेखा for लीला Sb

LIV (b) तस्य for वैष्व Sb , पुष for पति Ks G , (d) दुक्षेक for दुक्षस्व Ks G , च for हि Ks G Sb

LV (a) नामपि for ना हदि Ks G.

LVI (a) वचसि for भवति, भवति for वचसि Ks G , (b) क्षुति for क्षुत Ks G

LVII. (d) स्वर्गस्यापि फल तथाप्सरस for स्वर्गेऽपि चाप्सरस Ks , स्वर्गस्तस्यापि फल तथाप्सरस for स्वर्ग स्वर्गेऽपि चाप्सरस G

LIX (a) च नर for पुरुष Ks , सनर for पुरुष G , (c) जुषो for गता Sp Sb , (d) हदि न for न हदि Sp Sb

LX (b) पद अना for यदवन * Ks

LXI (b) कुलीनत्व for विवेकित्व, विवेकित for कुलीनता Ks G , (d) स्वत for हत Ks

LXII (d) कुटिल for कुटिला G

LXIII (a) विक्ल for रहित , रहित for विक्लो Sb , गति for रति T , Sp. Auchitya Namı read (c) for (b) and vice versa , (b) पै for पी, ति for य, त्रै for त्र Namı, परिहृते

LXXIV (b) गोचरः for गोचरा N., रे for रा Sb.; (c) चक्षुस्पादतीता for चक्षुः पादपेता Sb., दपगता for दपेतातु Ks. G.

LXXVI (c) दुर्माज्ञ दन्महद्भिर्नस्वरक्षमैः for स्वर्माज्ञा विघ्नोना-
कपुत्युत्तं P.; (d) लोके for लट P., धर्मनाशायदृष्ट for प्राणिनामेकपक्षः
P., नां मोहपाशः for नामेकपाशः Ks. G.

LXXVII (a) न सत्येन for सत्यत्वेन Ks.; (b) हरे for
हरे G., गते for गते G.; (c) किन्त्वेक for किन्त्वेव G., मन for
मना G.

LXXVIII (a) स्वभावा for विलासा N.; (b) रता for
रत Ks.; (d) मुदा for मुधा Ks. G.

LXXIX (a) दुदारा for मुदारा Ks. G., वर for धर
Ks. G.; (b) उत्रा for यत्रा Ks. G.; (c) तात for तर्किक Ks.
G., मित्रातीविरस for मित्रनामतिरस Ks. G.

LXXX (b) मम् for माः Sp.; (c) हृदये for हृदये P.
Sp. Sb.; (d) न खोगानेकतो रतिः for मियः कोनाम योविताम् Sp.

LXXXI. (a) अमृतयक्षनेषु for मनुतिष्ठति वाचि. Kuralaya.
Śvindu.; (b) हलाहल महद्विषम् for हलाहलमेवेतलम् P.

LXXXII. (c) दय. for दष्टः Ks. G., शस्या for शक्य
Ks. G.

LXXXIII (c) येना for तेना Ks. G.; (d) पचती
for सपच Ks. G.

LXXXIV (d) स्ति for स्ते Sb.

LXXXV (b) मह for महो N. G. Ks., द्यो for द्यो
Ks.; (d) वैद्यो for मन्त्रो G., वैद्या for मन्त्रो Ks.

LXXXVI (b) युमे for तटे Sp. Stitaka., रति for
रस Stitaka.

LXXXVII (c) विदधद्भ्य for विदधद्भ. Ks. G.

LXXXVIII (c) गच्छन्तीषु for पच्छन्तीषु G.

XCI (a) तरला for चपला Ks. G.; (b) दूर्ग for दर्प
Ks., ह्य for दर्प G.

XIV. (b) अि for द्वि Sb.

XX. (b) व for स Sp.

XXII. (a) र for र्ध Sb.

XXIII. (c) स्या for प्या Sb.

XXIX. (a) चं for त्प Sb.; (b) त for य Sb.

XXXII. (c) वि for दि Sb.

XXXVI. (a) गतः for महान् Sb.; (b) विदग्ध for

अितान Sb. Sp.

XXXVII. (c) पतना for पतनाद् Sp.,

XXXVIII. (a) कः for के Ks.; (c) नेने for नेनौ Ks., हो for हो Ks.

XL. (a) and (b) कुसुमहपने वा ह्यदिश for बलवाति
रितौ वा सुदि वा, and vice versa Sb. Kp. Ud.; (c) न्ति
for न्तु Sb. T. Kp. Ud. Auchitya; (d) क for स Sb.,
हविष् for सदा Kp. Ud. Ks. Auchitya, छ for ज Sb.
Auchitya, जिन जिन जितेति for क्षिप्त क्षिप्त क्षितेति Ks.

XLIV. (a) तावन् for तावद् Sp.

XLIX. (b) वे. for वः Sb.; (c) हि for तु Sp., च
for तु Basa.

LIV. (d) स्वसेो for सधन्यो Sp.

LX. (a) मयुं for कवय. Sb., दौर्गातिनादः for दो
दक्षिणायाः Sb. (c) अस्त्येवैव for यदस्त्येव Sb.

LXI. (c) वधू for धन Sb.

LXVI. (c) नल for दूर Sb.

LXX. (c) सहायेन् for कर्मिन् Sb.

LXXI. (a) वुष for दुषा Sb.; (c) तापि for मानि
Sb., मीति for मानि Kp. Ud.

LXXIV. (b) वाञ्छसि सदा यदि चेदनास्ति for वित्तप
किनेने रसद्विस्त्यैः Sb.

LXXV. (c) न्ता for न्ता Sb., देस मधर हि तदा for
एतद् विनष्ट कय मा Sb.; (d) नजग्न सल्लग्न for तद्ब्रह्मन्तर Sb.

LXXXI. (c) तैर्ना for तेना Sb.

LXXXVII. (a) नप्राप्ता for नाभ्यस्ता Sb.; (b) युष्म for कुंभ रोठ Sb.; (d) तथा for महो Sb.

LXXXIX. (a) नृत्त गीत for द्वीपावादः Sb., च for द. T.; Sb. and T. read (c) for (b) with हः for हो; (b) द्रम्यानारी for चारोरम्या Sb., द्रामारम्याः for चारोरम्या T., पु for पु. Sb., गलत्कुष्ठवपुषो for जताजर्जरवपुः T.; (d) न for न Sb.

XCI. (b) ङ्ठा for न्ना Sb., मांसाज्यकलितान् for शाखा-दिवलितान् Sp., मांसाक for शाकादि Sb.; (c) घननिषिद्ध for मुद्द-तर Sb.; (d) रे for से Sb.

XCVII. (d) कारिष्यति for विधास्यति Sp.

CII. (b) शया. for स्थिताः T. G. N.

CX. (d) जन्तरो for प्राणिनः Sb. T.

CXIII. (a) दन्ता श्व नाश गता for भ्रष्टाचदन्तावलिरु; (b) रूपमेव हसते for वर्धते वाधिरता, (c) नैव करोति for नाद्रियते च, न. for नो, पत्नी for मार्या Sp. P.; (d) जरयाभिभूत पुरुष for पुरुषस्य जीर्णवयस, Sp, व. for सः पुत्रैर्यज्ञायते for पुत्रोऽप्यभिजायते P.

CXIV. (d) हे for न्ते Sb. Sp.

CXV. (a) सु for प्र Sb.; (d) शकर for शूलिन T., चञ्चिण for शूलिन Sb.

ABBREVIATIONS.

Besides availing myself of the use of a number of abbreviations of ordinary occurrence and everyday use (like those of Ed. for edition, p. for page, Bom. for Bombay, Cal. for Calcutta, No. for number &c. &c.) for brevity's sake I have also ventured to adopt some conventional short forms in the preparation of the present volume. The following key will, it is hoped, be found to give all necessary information and explanation of them.

Abbreviations.	Full names.
Sp.	Sārngadharapaddhati.
Sb.	Subhāshitāvali
Sk.	Sūktāvali.
Ks.	Kāvyānusaṃsāra.
Kl.	Kāvyāṅkāra.
Kp.	Kāvyapradīpa.
Ks.	Kāvyasaṅgraha.
N.	Nirnayasāgara Press Edition.
G.	Gyānasāgara Press Edition
T.	Telang's Edition
H.	Hitōpadesa.
P.	Panchatantra.
Pdm-Vś.	Padmānanda's Vairāgyasataka.
Saraswati.	Saraswati Kanthābharana.
S.	Sāntisataka
Nami	Nami Sādhu's Commentary on Kāvyāṅkāra
Ud.	Udāharanachandrikā.
Rasa	Rasaratnahāra
Dh	Dharmasūtra
Am	Amarasataka
Kuvalaya.	Kuvalayānanda.
Śvindu	Śringāravindu
Śtilaka.	Śringāratilaka
G. T.	Great Thoughts
B. S. S.	Bombay Sanskrit Series.
Auchitya.	Auchityavichārcharchā.

NOTES.

1 As to the first place being given to the नीतिशतकम् Kṛṣṇasāstri Mahābala says ~ इह खलु राज्ञश्च न श्रीभर्तृहरिभयलोकसाधक नीतिशृङ्गाखैपग्यास्यशतकत्रयात्मक ग्रन्थं चिकीर्षु सदाचरणस्य नीतिज्ञानपूर्वकत्वात्तज्ज्ञानाय प्रथमं नीतिशतकमारभमाण इत्यादि "

B नीति is a very comprehensive term including everything between the sciences of moral and political philosophies. Briefly speaking it is generally used for wisdom and prudence.

C The word Nīti śāstram (नीतिशतकम्) is translated by Prof. Tawney as Hundred stanzas on Ethics and Politics. At page 12 of his preface, he says ' Though the word Nīti is usually translated policy, most of the stanzas arranged under this head are rather of an ethical and social character. They inculcate maxims of worldly prudence, and seem designed to teach knowledge of men and individuals, rather than as members of political communities. "

I (a) " As Prof. Max Muller has suggested that Kṣhapanaka may be a name of Bhartrihari, it may, perhaps, be desirable to point out that in the अनेकार्थध्वनि श्रुती attributed to a महाकृष्णक we have the phrase स्वानुबोधैकमानाय which seems to bear the same meaning as the phrase we have now discussed (नीति, स्वानुबोधैकमानाय) The stanza before us however, is also given as the opening stanza of the Yogvasiṣṭhasāra in Aufrecht's Catalogue " (K. T. Telang)

Here I cannot help dissenting from the view held by the aforesaid learned scholars. First, be-

cause no Sanskrit writer has ever said anything about the identity of क्षणिक and मर्हति, and, secondly, because the use of a single phrase रानुबोधैकमानाय by both the authors is merely a thing of pure accident which cannot logically lead us to infer that क्षणिक and मर्हति were one and the same person * Dr Bhau Daji who thinks मर्हति as one of the नवरास or nine gems probably confounds him with क्षणिक. The nine gems are thus enumerated in the following śloka

" यन्वन्तरि क्षणिकामर्हति शकु वेतालमट घटखर्पर कालिदास ।
क्यातो वराहमिहिरो नृपते सभाया रत्नानि वै वररुचिर्नव विक्रमस्य ॥ "

(b) दिक्काल Needle-s to say that Indian Science recognises ten दिशा's or directions (viz, North, North-east, East, Southeast, South, Southwest, West, Northwest, above or zemth, and below or nadir), and three काल's or time- (viz past, present, and future)

II (a) It is a general belief among learned Sanskritists that this stanza furnishes the keynote to the composition of this work, and especially to that of the last Chapter dealing with asceticism, and hence to my mind its appropriate place would have been there. However, as far as it is known to me, no edition of Bhartrihari's Centuries has ever dared transfer it from Niti to Vairāgya. Consequently, no apology would, I think, be needed for its present position.

(b) There is a tradition that once upon a time Bhartrihari was presented with a wondrous fruit of divine virtues capable of bestowing immortality and

* The reader is here requested to refer to a number of phrases from other works similar to those of the śatakas which are pointed out in the footnotes at their proper places in the course of this edition.

everlasting youth upon one who ate it. The king who held his wife even dearer to his own life thought it advisable to give this fruit to his beloved Queen. However the queen consort had no love for the magnanimous husband, and so, after receiving the aforesaid gift from the Râja she gave it to her paramour who passed it on to the hands of a prostitute with whom he was in real love. The prostitute who had the highest regard and affection for Bhatrihari came to him, and respectfully placed the miraculous fruit before her sovereign lord. But no sooner were his eyes cast upon it than the wise king did at once recognise it to be the same fruit with which a few days ago he was himself presented by a pious Brahmana. A strong suspicion immediately rose into his mind and he made full and prompt enquiries about the matter. The whole thing being soon clear he became much agrieved and distressed at heart. His affection for mundane objects thereby suffered a great deal and his heart was thus convinced of the utter impossibility of finding sincere love in women upon the surface of this terrestrial globe. This sloka has a covert reference to the aforesaid tradition.

III ब्रह्मा is one of the Hindu Trinity. His special work is सृष्टिर्चना : i.e. bringing forth the creation.

V Strictly speaking, a hare has no horns. To find out hare's horns therefore denotes an utter impossibility. The acquirement of oil from particles of sand and that of water in the midst of a mirage are likewise impossible.

' On शशविशाल the following stanza may be quoted. एव वक्ष्यामुते याति स्रुप्य कृच्छ्रेक्षर । मृगदण्डात्मसिद्धात् शशद्वय

धनुर्धरः ॥ which brings together the expressions most in use to signify things which do not exist. "

(K. T. Telang.)

VI. (a) Śirisha (शिरिश) A species of flower trees. The flower of Śirisha is generally regarded as the type of delicacy by Indian poets.

(b) क्षरामुद्रि Ocean of salt water. It is worth noting in connection with this that according to Indian mythology the earth is surrounded with seven oceans, viz—(1) क्षीतोदः, (2) इक्षुरसोदः, (3) मृतोदः, (4) शृतोदः, (5) दध्योदः, (6) क्षारोदः and (7) शुद्धोदः or oceans of milk, sugarcandy juice, wine, ghee, curdle, salt and drinkable water.

VII. एकान्तगुणं means productive of extraordinary good. एकान्ता अतिदुष्टिता गुणा यस्मिन् तत् । "अयातिष्ठयोनरः तीव्रैकान्तनितान्तानि " इत्यमरः ।

VIII. The late lamented Pandit K. T. Telang says : " I am inclined to take यदाकिं as equal to यदा किं to mark distinctly the contrast with the third line. " Needless to add that agreeing with him I have here adopted the suggested reading though I have not found it in any of the copies consulted for this edition.

IX. The word निरामरसं which has here been rendered as 'devoid of all juice and taste,' literally means 'of incomparable taste'. i. e. whose disgusting taste can stand no comparison whatever.

X. (a) The Ganges (गंगा). The rise of the Ganges is mythologically traced to the divine feet of Vishnu, whence after flowing through the heavens, she falls upon the head of Siva ; and lastly, from the head of

Siva she descends into the world and flowing down from the heights of the Himālayas empties her waters into the Bay of Bengal. The Ganges is described as having become arrogant in the Rāmāyana (Bālakānda XLIII, 6, Bomb Ed) and this fact will amply account for her successive falls.

(b) " How Bhāgrath got the Ganges to Siva's head, thence to the Himālaya, thence to earth and thence to the nether world, and how her waters there sanctified the offspring of Sagara is well known. For the whole story see *Ramayana loci Cit*. According to that work (st 70) the Ganges गङ्गा च्छूत शिस्तता धरिमागता नश्वरमुत्त applie- literally to the fall of the river and to that of the man who is lost all sense of right and wrong, it applies in the sense of a variety of ways " (K T Tctang)

(c) " Bhaguratha, the son of Dilipa and great-grandson of Sagarī, king of Ayodhyā, brought the sacred Ganges from heaven to earth by the aid of Siva, who is fabled to have received the stream on his head; he then conducted this river to the ocean in order to purify the ashes of his ancestors, the 60,000 sons of Sagarī, who were reduced to ashes by Vishnu in the form of Kapila, when they dug through the earth in order to recover the sacrificial horse which had been stolen from their father. " (Prof Tawney)

XII The original text of the latter half of the stanza as herem given does not admit of the erroneous interpretation given to it by Mr Durga Prasad of Lahore who translates it thus " The su

periority of his luck over the lower animals lies in his living without grazing grass "

XIII. धर्म—Mrs. Annie Besant in her translation of the Bhagwad Gītā Says: Dharma is a wide word, primarily meaning the essential nature of a thing; hence the laws of its being, its duty; and it includes religious rites, appropriate to these laws. (Vide The Lord's Song by Annie Besant, p 21)

XVI. (a) Kalpa (कल्प) generally means the end of the world or the universal destruction. It is a day of Brahma consisting of 1,000 Mahâyugas each of which comprises the aggregate of the four Yugas or ages amounting to 4,320,000 years. The length of a Kalpa is therefore 4,320,000,000 years of mortal. At the end of each Kalpa the existing world is totally annihilated and its place is taken by a new one.

(b) The Hindus believe that knowledge never for sake its fortunate owner throughout his successive births. Perhaps the belief in the Transmigration of souls does not need any special mention in this place

On the immortality of knowledge Mr. K. T. Telang has the following.

" Comp. विद्याकुलजनवधुरिव जहाति नो जन्म जन्मा ऽपि &c ॥ and Kumâra I. 30."

XVII. परमार्थ—Artha (अर्थ) is interest or individual interest and Paramârtha (परमार्थ) is the highest interest or the interest of the soul.

XVIII. (a) Hansa (हंस or swan)—This bird is generally believed as being gifted with the peculiar

power of separating milk from water when they are mixed together and placed before it.

(b) " The meaning of the stanza is that the swan may be unfortunate, and not have a good dwelling place, but its great inherent qualities will still remain. " (K. T. Telang)

However, to my mind, the real meaning of the stanza is this : " A learned man may be deprived of all his property, but no one can ever wrest from him his literary fame and reputation.

XX. " On गुरुणागुरुः the commentator has the following ह्युद्गुर्वः सर्वविद्यासम्पूर्णप्राज्ञ प्रभु मायान्ति स प्राज्ञो गुरुणामपि गुरुः ॥ अथ च गृणाति हित मुपदिशति इति गुरु रिति गुरुपदव्याख्यानमतौ हित कर्त्री विद्मै, This is too farfetched and not free from difficulties. गुरुणागुरुः is simply greatest of the great. "

(K. T. Telang).

To me गुरुणा गुरुः is as clear as anything. I take it in its ordinary sense of Guru of Gurus (teacher of teachers) or the best teacher. गुरु is feminine. See Pāṇini IV. 1. 44.

Kṛiṣṇa Sāstri Mahābala also explains it as विद्मै गुरुणा मुपदेष्टुर्णा गृणाति हित मुपदिशतीति गुरु रूपदेष्टे ।

Prof. Tawney has left out the clause altogether.

XXI. To understand the clause ' ज्ञातिश्चेदनेन किम् ' more clearly let us see what the Sanskrita commentator says upon it : ज्ञातिः स्वजातिः सन्निधायस्ति चेदनेनाग्निनाकिम्-अभिहित तापादिकं सैव करिष्यति ॥

Mr. Durga Prasad translates it thus : he needs no fire to ruin him who has hosts of relations to support.

XXIV. (a) Here is a play upon the word रससिद्धाः which means (1) रसेषु पारदादिषु सिद्धाः सज्जा इत्यर्थः as well as

(2) सेतु गद्गादिषु सिद्धा पूर्णा कुसला इति । 'रससिद्ध-perfect in the rasas or sentiments, masters of style, capable of ruling the passions and feelings of men ' (K T Telang)

(b) Rasis (रसा) The nine poetical styles (or Indian muses) as enumerated by the poets are (1) the Sringāra or Erotic , (2) the Hāsyā or Comic , (3) the Karunā or Elegiac , (4) the Vīra or Heroic , (5) the Raudra or Tragic , (6) the Bhayanakāra or Melancholic , (7) Vaibhātya or Satiric , (8) the Śānta , or Didactic , and (9) the Adbhuta or Sensational

XXVI Mr Durga Prasada is far from being right and correct in translating the last line of the stanza See Durga Prasad's English Translation of Bhartrihari's Nṛtisataka Para 23.

XXVIII Asidhārā vow (असिधारव्रत) A vow to stand on the sharp edge of a sword, or a vow to keep constant company with a young and handsome woman without ever dreaming of conjugal love

XXX The point of the stanza is not that the 'pariah' is not ashamed even to eat the fleshless bone of the cow (as Prof Tawney seems to conclude) but the point is really this that the dog is not ashamed even to eat with great relish a piece of dry bone which has nothing at all to attract his attention

" The poet's meaning certainly is that a special impurity attaches to eating the flesh of the cow But Babu Rajendra Lal Mitra has shown that this notion is of very recent origin It does not appear to have been prevalent in time of Bhavabhūti, who is generally placed in the eighth century So that this stanza seems to have been written at a far later date

than that assigned by Prof. Lassen to the majority of Bhartrihari's poems." (Prof Tawney)

It will not be quite clear to the reader why have I quoted at length the above note of Prof Tawney. But I will not tax his patience to tell the plain truth in the smallest possible space. There is a word *ने* in the text, and this little monosyllable has furnished the learned professor with a fine clue for the solution of the much debated question of Bhartrihari's period. However I would beg to warn the general public to take it for what it is worth. Because it needs not be pointed out that in the first place the word *ने* is put in merely for the sake of metre. If we take out *ने* and put in some other word of equal measure (no matter, it qualifies *इति* or not) the meaning of the *l ka* will remain substantially the same without losing the least and slightest force.* Secondly, the assumption that the notion of attaching a special impurity to eating the flesh of the cow is of later origin than the time of Bhavabhuṭi, is quite unfounded. The sanctity of the cow is as old as the Vedas. The Rāmāyana and the Mahabharata have numerous passages in praise of the sacred cow. † Kālidāsa in his Raghuvamśa says that Dilīpa the renowned ancestor of Rāmachandra, preferred giving his own life to seeing नदिनी (the sacrificial cow of वदिष्ठ) devoured by a lion ‡

* Mr K. T. Telang has found कम् to exist for ने in no less than seven different copies of the *śataka* which he has consulted for his edition of मदीये, (Vide p. 9. B. E. Series No. XI). The copies of the Hitōpadēśa, Panchatantra, and the Saṅkshatāvalī where the verse is quoted have also got क instead of ने. †

‡ “सुत मदीये शरीरकृतिं देहेन निर्वर्तयितुं प्रसीद ।

दिनायसानोत्पन्नं यदसौ निहन्तां धेनुस्यं महे ॥”

(रघु-सू. १२। ४५)

See also Mr K. T. Telang's note at p. xi Bombay Sanskrit Series No. xi

XXVII The radical meaning of the word स्रष्टार is also equivalent to what is always in motion स्रष्टरीति स्रष्टार ।

' परिवर्तिनि=revolving, rotating. The allusion is to the ever-recurring birth and death in this world पुनरपि जननं पुनरपि मरणं पुनरपि जननी जठरे इदम् are familiar verses to the same effect. (They are ascribed to Sankarāchārya. See Kāvya Sangraha 30.) (K. T. Telang.)

XXIV (a) Rāhu (राहु)-Name of a demon, son of Viprachitti and Simhikā.

(b) For the story of Rāhu's vengeance on the sun and the moon, refer to the following note of Mr F. E. Gowenlock, from his Translation of the Rāmāyana of Tulsidāsa vol. III -The demon Rāhu having disguised himself as one of the gods, succeeded in securing a draught of the nectar which the gods had churned out of the ocean. The sun and the moon, who had detected the impostor, gave information to Vishnu, who thereupon cut off the monster's head and two of his forearms. As he could not rob him of the immortality that the nectar had conferred, the severed head and tail were metamorphosed into heavenly bodies, under the names of Rahu and Ketu, or the ascending and descending node, of which the former still wreaks vengeance on the sun and the moon by now and then swallowing them.

XXV (a) Sesha (शेष)-Name of the celebrated serpent King Bāsuki. He is represented as support

ing the entire world on his thousand heads or hoods
Cf “ ब्रह्माण्डकुम्भकार भुजगाकार जनार्दन नीमि । स्फोरितकण चक्रे धरा
श्रवणश्च वदति ” (गावधनस्यार्यासप्तशती १७)

(b) *Hamathapati* (कमठपति) The lord of tortoises
Vishnu is represented as to have assumed the form of
a tortoise in order to support the serpent King Bāsuki
together with the entire world upon his stalwart
back. Cf “ यो घत्तेश्वनाग तदनुवमुमतीं स्वर्गपातालयुक्तां युक्तां स्यै
समुदैर्हिमगिरिजनक प्रत्यमुत्थैर्नगे द्वे । एतद्ब्रह्माण्ड मस्यामृत घासद्य भाति
वशे मुरारे पायाद् घूर्मदेह प्रकटितमहिमा माधव कामरूपी ॥ ”

XXXVI It is told that the mountains were
formerly furnished with wings by which they were
enabled to fly from one place to another Every
thing whether animate or inanimate being therefore
afraid of being crushed to pieces by their fall, Indra
was led to make a vow to deprive them all of this
valued privilege When he began to cut off their
wings by his *Bayra* many had to save their lives by
flying into the ocean *Maimāka*, the son of the Himā
layas was one of those who retained their wings by
drowning themselves into the ocean who kindly gave
them the desired refuge This story is told in the
Sundarāṇḍ of the Rāmāyana

XXXVII (a) *इन्कात* Sun-gem “ A kind of
crystal cool to the touch, and supposed to possess
fabulous properties, because like a glass lens it gave
out heat when exposed to the rays of the sun ”

(Monier Williams)

(b) Mark the word *pāda* (पाद) in the text which
means both foot and ray

XXXVIII (a) "The idea of the last line finds frequent expression in Sanskrit Literature, तेजसा सह जातानां वयं कुत्रोपयुज्यते or Kālidāsa's तेजसां हि न वयं समीक्षते, or Bhavabhūti's गुणा पूजास्थानं गुणेषु न च लिङ्गं न च वयं are other wellknown instances (H. T. Telang)

(b) *Teja*-(तेज) The word is susceptible of a wide range of interpretations. It is thus defined by Bharata the father of Sanskrit Drama

अधिश्नेषापमानादेः प्रयुक्तस्य परेण यत् । प्राणस्यैऽप्यसहजं तत्तेजः समुदाहृतम् ॥ See Nāṭyaśāstram XXII 39

XL Mr Charles Wilkins' interpretation of the verse runs as follows —

"Those faculties are not injured" This is a mere saying "That judgment is unimpaired" That also is but an expression, for the moment a man is deprived of the comfort of riches he is quite another. Is not this curious? See Fables and Proverbs from the Sanskrit Morley's Universal Library No 30 p 70

XLVI *Kalpalatā* (कल्पलता) is a creeper of Indra's paradise. This heavenly plant is supposed to be able to grant all desires and hence it is also called as the wish yielding tree

XLIX *Meru* (मेरु) see Note to stanza LXXX (a) (Nīti)

L *Chātaka* (चातक) A Species of partridge. Name of a bird which is supposed to live only on rain drops

"The Chātaka is fabled never to drink except it be such drops as fall in the month of October, when the sun is in the same longitude as arcturus

(Swati), a time of the year when a shower is a very rare occurrence. The same precious drops if they fall into the sea are transmuted into pearls " (Mr. Growse)

Allusion is made to the latter tradition in stanza
LXVII (Niti)

LIII It is a general belief among the people of India that there exists a certain species of snakes which bear or carry invaluable gems upon their hoods.

LVIII It must be understood that the stanza refers to the service of evil masters

LXIV See note to stanza LXVIII (Niti)

LXVII See Note to stanza L (Niti)

LVIV " The idea of the stanza is that all should make their choice of the alternatives stated. The two cannot be joined Cf also the quotation at *Saraswatikanthabharanī*, p, 69 (Baroda's Ed)"
(Telang)

LXIV (a) *Padma* (पद्म) A species of lotus that expands in the day and closes at night

(b) *Kairata* (कैरात) is the lily that blossoms in the night and fades at sunrise

LXVI " This stanza gives a moral aspect to the physical phenomenon of boiling milk being prevented from overflowing by water being thrown upon it. "
(K T Telang)

LXVII *Keshava* (केशव)—One who sleeps in water It is a name of *Vishnu* (विष्णु).

(b) For the lying of refugee mountains into the womb of the ocean see our Note to stanza XXXVI. *supra*.

(c) *Badarāna'a* (बदरानल)-The submarine fire is represented in mythology as a being with a body of flame and the head of a mare which spring from the thighs of the patriarch *Uṛa* and fell into the ocean. *Badrāna'a* is a compound word meaning mare fire.

(d) *Simarātaka* (सिमरतक)-a species of rains powerful enough to bring about the universal destruction by incessant downpour of heavy showers.

(e) "According to Hindu notions the fires that are to roll every thing together and destroy the world at the time of universal destruction, are concealed beneath the sea." See Prof. Tawney's *Three centuries of Bhartrihari* p. 31 Cal. Ed.

LXXIX. *Tribhūana* (त्रिभुवन) The three spheres of the universe, comprising the earth, heaven, and hell.

LXXX. (a) *Hemagiri* (हेमगिरि) or *Sumeru* (सुमेरु) The sacred mountain Meru. This celebrated golden mountain is supposed to be situated in the centre of the world, and around which the sun is said to make his daily revolution.

(b) *Rajatagiri* (रजतगिरि) or *Kaulāsa* (कैलास)-is the name of a mountain, which forms the northwestern peak of the *Himālayas* and the residence of *Śiva* and *Kuṭera*. This peak of the abode of ice is supposed to be made of silver. The name silver peak might possibly have been given to it on account of its silver like appearance owing to the fact of its remaining covered over with ice all the year round.

(c) *Malaya* (मलय)—“Name of a mountain range in Southern India, abounding in sandal trees. Poets usually represent the breeze from the malaya mountain as wafting the odour of sandal trees and other plants growing thereon, which peculiarly affects persons who are smitten with love” (Prof V S Apte). Dr Kielhorn says that Malaya is the name of a mountainous range on the Western coast of the Indian peninsula on which the best sandal wood trees grow.

(d) *Aunkôla* (कङ्कले) is a kind of plant “कोलकम् । ककोलक कोशकलम्” इत्यमरः । The commentator says कोलक ककोलक कोशकलं त्रीणि ककोल ‘गवला’ इति स्यादस्य ।

(e) *Nimba* (निम्ब) is a kind of large tree very common in India. Its name in ordinary Hindustani is Neema. Its bark, twigs, and leaves are all very bitter of taste.

(f) *Kutaja* (कुतज) It is a kind of forest plant of soury taste. Its Latin name as given by the Bhasakara of the *Abhinatanighantu* is *pongamia glabra*. See page 102 of *Abhinatanighantu* by Pandit Dattaram Chhaube.

LXXVI (a) The churning of the ocean is one of the common places of Hindu poetry. With mount Mandara as a churning stick, the great serpent Bhasuki as a rope, and Narayana himself in tortoise form as the pivot on which to work, the gods and demons combined to churn the Milky ocean” (Mr. Growse).

(b) The fourteen jewels churned out of the ocean are thus enumerated in the popular stanza of the *Mangalashataka* which is attributed to Kalidasa कालिदासः

कोस्तुम पाणिजातक मुखा धन्वन्तरि श्वन्दमा । गात्र कामदुधा मुखेश्वरगजो
रम्भादि देवाङ्गना । अश्व सप्तमुखो विष इषिषु शङ्खोऽमृत चाम्बुधे, रत्नानीह
चतुर्दश प्रतिदिन कुर्यु सदा मद्गल्म् ॥ : c they are (1) the
goddess of wealth or beauty, (2) a gem worn by
Vishnu, (3) the tree of paradise, (4) wine, (5) the
physician of the gods, (6) the moon, (7) the cow
of plenty, (8) Indra's elephant, (9) the heavenly
nymphs, (10) the seven mouthed horse, (11) poison,
(12) the bow of Vishnu, (13) the sacred conch and
(14) nectar

LXXXIV Yuga (युग) An age of the world
The yugas are four in number viz, the Satyayuga
(the golden age), the Tretâyuga (the silver age),
the Dwâparayuga (the brazen age) and the Kali
yuga the iron age) The duration of each is said
to be respectively 1,728,000, 1,296,000, 864,000,
and 420,000 years of men It is also supposed that
the regularly descending length of the Yugas repre
sents a corresponding physical and moral deteriora
tion in the people who live during each age

LXXXV *Daira* (देव) " पूर्व जन्म कृत कर्म तद्देव मिति
व्ययते "

LXXXVIII (a) *Vrihaspati* (बृहस्पति) He is
the regent of the planet Jupiter, and preceptor of
the gods " (Porf Tawney's *Bhartrihari*, p 35)

(b) *Airāvata* (ऐरावत) is the name of Indra's
elephant. It is one of the fourteen jewels See note
to stanza LXXXI (b) (Niti)

LXXXIX *Karma* (कर्म) Here mans fate or
the certain consequence of the acts done in a former
life

XC. "The fact of the tree being the *तृण* (Palm) adds to the force of the lines as it gives little or no shade." (K. T. Telang).

XCI. (a) I think there is no necessity of pointing out that the *Karira* bush has no leaves all the year round that the owl is doomed not to see in day light and that the *Châtaka* is believed to drink no water except the drops of October showers.

(b) *Karira* (करिरी) is a thorny plant in the woods eaten by camels and goats. It remains leafless at all seasons of the year.

(c). *Châtaka* (चातक) See note to stanza L. (Nis)

XCV. (a) It needs not be told that *Brahmā* is believed by the Hindus to be the Creator of the universe, *Vishnu* to have assumed the ten incarnations and *Mahādeva* to be an ascetic. The ten incarnations of *Viṣṇu* are those of Fish, Tortoise, Boar, Man-lion, *Vāman* (Dwarf), *Paraśurāma*, *Rāmachandra*, *Krishna*, *Buddha* and *Kalki*.

(b) The author in common with a large majority of Indian poets evidently believes that it is the Sun who revolves round the Earth; but, on the contrary, scientific men both before and after him have proved it beyond doubt that the Earth revolves round the Sun and not vice versa.

(c) "ब्रह्माण्डमण्डोदरे" is a common expression Comp. *Viracharita*, p. 17, or *Sahityadarpana*, p. 97. The allusion is to the story of *Brahmā* coming out of the primordial egg, the two halves of which then became Heaven and Earth. See *Manu*, I st. 11, 12, 13 and

and Matsya Purāṇa, II, 28, et seq Prof Tawney (Indian Antiquary, Vol IV, p, 264) refers to Aristophanes for the same idea (See his Bhāṛtrihari, p 38) ”
(K T Telang)

ब्रह्माण्ड means the egg of Brahman : = the whole universe

XCLIX आविष्टे is rendered by Dr Peter on as “ to the bitter end ”

C. (a) *Arka* (अर्क) plants generally abound in wild growth on the Indian soil

(b) *Kōdrata* (कौद्रव) is the *paspalum frumentaceum* or *Scrobiculatum* which bears a small grain of inferior quality, eaten only by the poor

(c) “ कर्मभूमि This world is often so called The idea is somewhat similar to that of Bishop Butler, who calls this a world for man's probation See Ramāyan (Bomb Ed) Aśvādhyaikāṇḍa, CIX, 28 (p. 205), कर्मभूमि मित्रं प्राप्य कर्तव्यं कर्म यच्छुभम् See also Muir, V, 325 (Ed 1870), कर्मभूमि रिय ब्रह्म फलभूमि रसौ मता which fixes the meaning precisely

The idea expressed in the several analogies in the first three lines is that of good things misapplied Thus तिलझडी is a very worthless stuff to be cooked in a pot of the Vaidurya precious stone with sandal wood fuel, a golden ploughshare similarly is misapplied if used in digging up the ground for the अर्क root which is of little value, and so is a collection of कर्पूर trees if it is cut down to make a hedge around a field where कौद्रव is grown, this being a very coarse and poor sort of grain This is exactly the idea of the

fourth line also. The opportunities given by birth in this world are lost when तपस is not practised. The अर्थ is mentioned in the familiar proverb अर्थे चे न्मथुविन्देते किमर्थं पर्वतं प्रजेत्. " (K. T. Telang).

CI. (a) Meru (मेरु)—See Note to stanza LXXX (a) (Niti).

(b) " A man may do the most difficult and dangerous things in order to do what is fated not to happen or to avoid what is fated to happen. But he will fail." (K. T. Telang).

CIX. Meru (मेरु)—See Note (a) to stanza LXXX. (Niti)

ŚRINGĀRAŚATAKA.

A. As to the second place being given to the Śringārasataka Kṛṣṇa Sāstri Mahābala says :—

श्रीमद्राजर्षि प्रवरा भवंहारि. शृङ्गारस्य सेवनमपि नीतिपूर्वकमेव कर्तव्यं न तद्वि-
रुद्धं मिति सूचयन् प्रथमं नीतिं ज्ञानाय नीतिशतकं कृत्वा ततः शृङ्गारस्य
परिणामे वैराग्यजनकत्वात्कचिद्व्यपत्तेन कचिदुपादेयत्वेनादौ तं वर्णयित्वा पश्चा
हैराम्यं वर्णयिष्यामीति मनासि निधाय शृङ्गारशतकं प्रारिप्सु रित्यादि—

B Śringāra (शृङ्गार)—“ पुंनार्योऽस्योन्मत्तयो रति प्रकृतिः
शृङ्गारः । ” See वदन्तकृतकाल्यालङ्कारः XII-5. It is thus defined
in the Rasaratnahāra of Sivarāma :

“ स्त्री पुंसयोर्मियो रागवृद्धिः शृङ्गार उच्यते ”. See श्रीत्रिपाठि
शिवराम मणीत रसरत्नहार ६ ।

According to another authority Śringāra is
defined as follows :—

रम्यदेशकलाकालवेपमोगादिसेवनेः । प्रमोदात्मारति. सैव मूनोरस्योन्य
सक्तयो ॥ प्रहृष्यमाणा शृङ्गारो मधुराङ्गविचेष्टितः । अयोगे निप्रयोगश्च समोगश्चेति
स त्रिया ॥

See Sāhityasārasaṅgraha, by Moreshwara Rāma-
chandra Kāle, B. A., p. 55.

Śringāra is derived thus : शृङ्ग हि मन्मयोद्भेदस्तदागमन
हेतुकः । पुदप्यमदाभूमिः शृङ्गार इति गीयते ।

To sum up all these, we have to say that Śrin-
gāra or the Erotic deals with the rise, growth and
development of mutual love and attachment between
man and woman.

I. (a) Brahmā, Vishnu and Siva form the Hindu
Trinity. Brahmā is generally known as the Crea-
tor, Vishnu, the Protector, and Siva the Destroyer of
the world.

(b) *Kuṣumâyudha* (कुसुमायुध)—Name of the god of love, so called on account of the fact of his weapon being made of flowers.

II. *Bhāva* (भाव)—Generally speaking *Bhāvas* are the different kinds of feelings and emotions that rise into the minds of women at the time of seeing youthful persons of the opposite sex. In dramatic science or in poetic compositions generally, *Bhāvas* are either (स्थायिन्) primary or (व्यभिचारिन्) subordinate.

According to Bharata वागद्गुप्तत्वेऽपेक्षान्काव्याप्यान्मावयन्तीति भावाः । तत्राष्टौ भावाः स्थायिनः । त्रयस्त्रिंशद्व्यभिचारिणः । अष्टौ सात्त्विकाः । एवमेते काव्यरसामिव्यक्तिहेतव एकोनपञ्चाशद्भावाः प्रत्यवगन्तव्याः । एभ्यश्च सामान्यगुणयोगेन रसा निष्पद्यन्ते । See भरतमुनि प्रणीतनाट्यशास्त्रम् । ७ अध्यायः ।

Mr. Moreshwara Rāmchandra Kāle says:—*Bhāva* is the complete pervasion of the heart by any feeling whether of pleasure or of pain arising from the objects under sight. It is derived from भास्वन् 'scintillates' i. e. that which gives its own smell to other things &c. See Moreshwara R. Kāle's *Sāhityasāra Saṅgraha*. p. 44.

III. *Līlā* (लीला)—Sportive manner. *Līlā* is one of the three physical embellishments of a young lady. The other two are *Bhāva* (भाव) and *Hāsa* (हस).

IV. *Diśa* (दिशः)—The ten directions of the world. See our Note to stanza I (b). (*Niti.*).

VI. *Vilāsa* (विलास)—Conversation with a smiling face. Also refer to Note on stanza C. infra.

X. (a) *Abalā* (अबला) means powerless. It is a

special designation of women. Compare the use of the epithet 'weaker sex' in English

(b) *Indra* (इन्द्र) was smitten with love at the sight of *Īhalyā* (अहल्या) the wife of *Gautama* (गौतम). The story is told both in the *Bhāgawata* and the *Rāmāyana*.

XI मकरध्वज is the god with the emblem of *makara* (मकर), a kind of sea animal generally a fish. It is an epithet of Cupid

XII The real beauty of the sloka lies in the nice pun upon the words स्वयम्भुवः, सुते, विजानी, and मुक्तानी. Also see our foot note to this stanza

Beides the words explained at the foot note to this verse, the word पागडे is also susceptible of two interpretations (1) have gone to the extreme end of, and (2) have mastered completely

XIII (a) *Mujāhā* (मुजा) is a special epithet applied to young ladies blooming into youth. It is thus defined by a well known writer on *Sringār*—
मुजा नवयव कला रती वामा मृदु रुचि ।

(b) The exquisite beauty of the stanza lies in the ingenious play on the word रुचि which equally stands for (1) bow strings and (2) mental, moral and personal qualification

XIV The learned editors of the *Subhāshitāvalī* (Bombay Sanskrit Series No. LXXI) remark on this couplet that the old reading वातावी दुः३३ introduces the sun, which has no business here. However I would like to adhere to the reading वातावी दुः३३,

because the thought would thereby be considerably stronger and more beautiful and poetical, inasmuch as one away from his lady love is naturally inclined to take the world to be full of darkness both in day and night. Night is really dark in comparison with day, and there is neither poetry nor beauty in alluding to its gloom. The sense would be much weakened by confining the idea of darkness to night with which it is always associated. The line “तद्वि-
श्वदजान्धकारितमिदं दग्धं दिनं कल्पितं” in Kālidāsa's Vikramaurvaśī supports our view by keeping the word दिनं in the stanza.

XV. Here too we find a very ingenious pun upon the words (बृहत्तः, बरहे, बडे, राग-, and मध्यस्था which may either be taken in their literal or secondary senses.

XVI. In this stanza the author has availed himself of the double meanings of the words गुरु, चन्द्र, भास्वर and शनैश्चर, which respectively mean both Jupiter and weighty, moon and bright, sun and luminous, and Saturn and slowmoving. Without fully understanding the double meanings of these words, the poet's exquisite comparison of woman with the well-known planetary group will be quite obscure and nonsense.

XVIII. (α) Arya (आर्य)—Generally speaking it means an Aryan. But in its special sense it is confined to an inhabitant of Aryāvarta or India proper, in contradistinction to the aboriginies. In Sanskrit compositions आर्य is usually applied to a man

of learning and respectable family. Here it stands for a learned man. Pandit Vaidyanātha in his *Udāharana Chandrikā* (उदाहरण चन्द्रिका) when commenting on this stanza explains आर्या by विद्वत् i. e. learned men.

(b) Vaidyanātha in his *Udāharanachandrikā* (उदाहरणचन्द्रिका) after explaining the stanza adds अथ वाच्यः स्त्राय । व्यङ्ग्यस्तु शान्त शृणोम्यन्तरं गतं निश्चय इति स्वरूपवैलक्षण्यम् ।

XIX Tatwagyāna (तत्त्वज्ञान)—Knowledge of the Essence of things

XX (a) Here again we meet the same ingenious play upon the words चन्द्रान्तं महानीलं and पद्मरगं which respectively mean both moonstone or moonlike sapphire or dark blue and ruby or rose.

(b) It may be noted with pleasure that Varāhamihira goes even a step further when he asserts that it is the women who adorn gems and not the gems that adorn women, because women can enslave the hearts of men without the help of gems, but gems can never be said to possess a like power without the company of women's handsome persons. The original text runs as follows —

रत्नानि विभूषयन्ति योनां भूष्यन्ते वनिता न रत्नकाव्य ।

चेतो वनिता हृत्पत्यन्ना नौरत्नानि विनाऽङ्गनाऽङ्गं सङ्गात् ॥

Vide वातहीनसंहिता । LXXIII 2

XXI (a) Iamanayana (वामनयना)—Women are generally so called on account of their natural habit of looking at men with side glances.

(b) Dr J Taylor in his translation of the *Prabodhachandrodāya* (प्रबोधचन्द्रोदय) renders the verse as follows —

When a woman by deceitful glances penetrates the tender heart of a man, what power does she not possess ! She fascinates him, she sports with him, teases him, frowns on him, fills him with eager desires and mocks him.

XXII. In this stanza the poet speaks of a delicate lady separated from her lover. Every word is so dexterously put as to successfully impress the extraordinary tenderness of her delicate frame. Not to speak of the sun, she is even unable to bear the rays of the moon. She walks very slowly, her paces are guided by her feminine strength, she stops and takes rest in the shade of trees, and in order to protect her uncommonly delicate face from the effects of the moon's rays she draws up her veil against them.

XXIV. *Swarga* (स्वर्ग) is heaven or Indra's paradise.

XXVIII. (a) Gorinda in his *Kāvya-pradīpa* and Vaidyanāth in his *Udāharanachandrikā* say that छन्द is अधिक i. e. more than justified by the छन्द of the stanza.

(b) Under the particulars in which the stanza is cited by Śārngadhara in his *Śārngadharapaddhati* one would be led to agree with him in taking the verse to be the joint production of शौटामहारीक and मोर-राजः—I shall therefore prefer to read इन्दरि for मदरिष in the 3rd charana.

XXXII. *Māna* (मान) is anger excited by jealousy (especially in women).

XXXIII. (a) Henceforward the poet begins to describe the six well-known seasons of the year :

ric, (1) *Vasanta* or Spring, (2) *Grishma* or Summer, (3) *Varshā* or Rains, (4) *Sharat* or Autumn, (5) *Hima* or Winter, (6) *Shushura* or Early Spring respectively giving 5, 3, 6, 1, 1, and 2 stanzas to each of them.

(*b*) मघो=चैत्रे । " स्याच्चैत्रे चैत्रको मघुः " इत्यमरः । As it (मघु) is one of the two months of Spring, it here stands for the whole of that lovely season.

XXXV. (*a*) चैत्र is the first month of the Vikrami Samvat.

(*b*) It may be confidently noted here that the description we find in the stanzas numbered 35, 38, 39, 40 and 48 very strongly corroborates the belief that their author must either be a king or one well-conversant with kingly surroundings.

XXXVI. (*a*) *Pātala* (पाटल) " is the *Bignonia* or *Stereospermum Sneneolēm*, a large tree common in South India, with dark dull crimson, exquisitely fragrant flowers." (Mr. Growse).

(*b*) श्रीखण्डकौल is another name of Malayāchala. According to Prof. Apte it is one of the seven principal chains of mountains in India. It is most probably to be identified with the southern portion of the Ghāts running from the south of Mysore, and forming the eastern boundary of Travancore. See also our note to stanza LXXX (*c*) in the Nīṭisāṭaka.

XLI. (*a*) The poet here compares the rainy season to a youthful woman. All the attributes are so chosen as to qualify both the rainy season and young lady.

(*b*) *Jāti* (जाति or जाती)—A species of flower-plant known as the Jasmine.

XLII. (*a*) *Kutaja* (कुटज)—See Note to stanza LXXX (*f*) in the *Nitisataka*.

(*b*) *Kadamba* (कदम्ब)—A kind of large tree with beautiful fragrant flowers. It blossoms in the rains. Hence it is spoken of by poets as budding at the roaring of thunder clouds.

XLIV. *Ketaki* (केतकी)—Name of a plant usually growing near water. The scent of its flowers usually called *Sirā* is very strong and lasting. It usually puts forth its blossoms in the beginning of the rainy season.

XLV. *Nabhas* (नभस् or आवण) is the fifth month of the *Vikrami Samvat*. आवण together with भाद्रपद the month next following it, forms the rainy season.

XLIX *Vita* (वित्)—Generally speaking a paramour or voluptuary or sensualist. In dramatic literature *Vita* is the companion of a prince or dissolute young man, or of a courtizan. He is described as being skilled in the arts of singing, music and poetry, and as a parasite on familiar terms with his associate to whom he nearly serves the purpose of *Vidūshaka* (विदूषक).

L. *Śītkār* is the making of an inarticulate sound by drawing in the air between the closed lips.

LI. *अन्तस्तत्* is the allpervading essence of things *i. e.* *Brahma*.

LII. *Vedānta* (वेदान्त) literally means the end of the Vedas. *Vedānt* refers to that system of philo-

sophy which deals with the ultimate end of the Vedas, teaches the pantheistic creed of the Hindus, and preaches the profound doctrine that *Brahma* is the only Truth and that the world is a mere delusion.

LIV. *Lôlas* (लोक) — The *lôlas* (worlds, or spheres) are fourteen in number, seven above, and seven below. See Note to stanza XXII (c) in the *Vairâgyasataka*.

LVII. The *Apsarâs* or the heavenly nymphs are one of the fourteen jewels that were churned out of the ocean. Also refer to our Note to stanza LXXXI (b) in the *Nitisataka*. The radical meaning of the word अप्सरा is a dweller of water, hence a Naiad. The names of the principal *Apsarâs* are उर्वशी, मेनका, रम्भा, तिलोत्तमा &c. &c.

LIX. Dr. Peterson in his note on stanza 2246 of the *Subhâshitâvali* says that this verse is quoted in the *Hitôpadesa* (हितोपदेशः) but the verse is nowhere to be found in that work. Strange it is that it cannot be traced out even in his own edition of the *Hitôpadesa*.

LX. *Brahmâ* is the Creator. See also Note on stanza. I (a) supra.

LXI. *Pancheshu* (पञ्चेदु) — Name of the god of love, so called on account of his being represented as the holder of five arrows.

Of.—“ अरविदं मशोकं च नूतनं च नयनल्लिख । नीलोत्पलं च पञ्चे
पद्मभाः प्रकीर्तिताः ॥ ” or “ समोहनीयमादनी च शोभन्त्यापन स्तथा ।
स्वप्नश्चेति कामस्य पद्मभाः प्रकीर्तिताः ॥ ”

In other words the five arrows of Cupid are thus enumerated by poets either to be the flowers of the

lotus, asôka, mango, Jasmine and blue lotus ; or the acts of ravishing, maddening, drying up (or emaciating), heating (or paining) and stupifying

LXIV At page 74 of the Bombay Sanskrit Series No 1, Dr G Bühler, C I E, has the following note on this stanza नमोऽहं मुण्डिता, these two words describe the Jain and Bauddha ascetics-रक्तपटी वृता '(have been dressed in red rags)' Red clothes are also the marks of Smârta ascetics कापालिका 'scull-wearers' This is the name of certain disreputable worshippers of Devi, see H H Wilson's Works, Vol 1, pp 21 and 264 The verse satirically represents asceticism as a consequence of the anger of Cupid

LXV (a) *Harisamitra* (दिशामित्र)-Name of an illustrious sage, who though born a Kshatriya attained ब्रह्मत्व by virtue of his hard penances. He was smitten with love at the sight of *Menakâ* (मेनका) who was sent by Indra to spoil his rigid devotion. *Menakâ* bore him a daughter afterwards known as *Sakuntalâ* the story of whose love and marriage with *Dushyanta* forms the subject of Kâlidâsa's immortal drama entitled "*Sakuntalâ*".

(b) *Parâsara* (पराशर)-Name of a celebrated sage, the father of Vyâsa, the well-known compiler of the Vedâ. *Parasara* is said to have fallen in love with a fisherwoman named *Satyavati* who bore him the celebrated Vyâsa before her marriage to Santanu. *Parâsara* is the author of a *smṛiti* called after him *Parâsara-smṛiti*.

(c) *Vindhya* (विन्ध्य)-Name of the great mountainous range known as the Vindhya mountains separating the Dekkan from India proper.

LXVII (a) *Siddha* (सिद्ध) A semi-divine being supposed to be of great purity and holiness, and said to be particularly characterized by eight supernatural faculties called *Siddhis*.

"The miraculous powers that can be acquired by perfect saints or *Siddhas*, are reckoned as eight in number, and are called, *Anumā Mahima*, *Garimā*, *Lajhimī*, *Prāpti*, *Prākūmya*, *Ishitva*, and *Wāshitva*. The words denote the faculty-1st of becoming infinitely small, 2nd of becoming infinitely great, 3rd of becoming infinitely heavy, 4th of becoming infinitely light, 5th of obtaining whatever one wishes, 6th of doing whatever one wishes, 7th of absolute supremacy, and 8th of absolute subjugation."

(Mr. Grower)

(b) नन्दि is the bull of Hari : & Siva. Its most popular name is *Nandi* (नन्दी), and it is the vehicle of Siva.

LXX नरक is hell or the region of Pluto. My theology believes in numerous hells and hence the phrase नरकश्च etc in the text. Each peculiar hell has its peculiar punishment, horror, and pains especially designed for the particular class of sinners that are doomed to enter it. Different authorities give different numbers of hells. But their number is popularly confined to twenty one.

LXXI (a) *Sringāra* (शृङ्गार)-See our Note B supra

(b) *Chakōra* (चक्रेर)-The *chakōra* or partridge is supposed to be very fond of looking at the resplendent moon. It is therefore generally spoken of

as drinking the mellifluous nectar of the lunar rays

LXXII "Inflamed by passion, even wise men beholding woman, who is the daughter of impurity, address her in tender language 'O Charmer, thy large eyes are like the water lily, thy lips are full and round, thy protuberant breasts touch each other, thy beautiful mouth resembles the lotus and elegant are thine eyebrows' Viewing her in this manner, their passions are inflamed, they are transported with desire and follow the dictates of lust" See Dr J Taylor's Prabôdhachandrôdaya, p 50

LXXVI (a) स्वर्गद्वार is gate of heaven or the Indra's paradise.

(b) नरकपुर region of hell Also refer to our Note on stanza LXX supra

LXXVIII Here again we have a very ingenious play upon the word रम which equally means red colour and affection

LXXX In this stanza the poet has given us a very graphic description of the fickleness of woman's love

LXXVI On हृदय मुष्टिभि रिव ताप्यते Dr Keithhorn remarks as follows -

'The heart is beaten with fists' (as it were to punish it for its malignancy and venomousness

LXXXII मणि In India there is to be found a certain class of persons reputed to possess the Garudi Vidyâ by which they can cure snake bites merely by the repetition of some charms or Mantras They are generally known as snake charmers or Gârudis

It must be known that Garuda (the eagle) is the deadly enemy of all sorts of snakes.

LXXXIII. (a) Here we have got a very beautiful and striking metaphor in which the god of love is represented as a skilful fisherman, woman as his net, world as sea, female lips as tempting bait, men as fish and love as fire.

(b) *Makaraketana* (मकरकेतन)—See Note to stanza XI. supra. It is also necessary to say that *Ketu* and *Dhruja* are equivalent in sense.

LXXXV. The words स्यादीर्घेन &c. which are adjectives qualifying अहिना (अहि snake) are also to be taken as attributes of चक्षुष (चक्षु=eye). An attempt is made in the translation of the stanza to clear the simile by using appropriate separate epithets for serpent on the one hand and eye on the other.

LXXXVIII. In Sanskrit a prostitute is very appropriately called a पण्यस्त्री or marketwoman, because she sells her person to her customers.

XC. (a) चेत—According to Bharata, *Cheta* is thus defined.

कलाप्रियो बहुकपो विरूपो गन्धसेवकः । मान्यामान्यविशेषक्षेत्रो ह्येव
विषः समुद्रः । See Bharata's Nāṭya-Sastra XXIV. 107.

(b) *Vita* (विटः)—“वेदयोपचारं कुललो मधुरो दक्षिणः कविः
व्याघ्रो ह्यसौ वामो चतुरस्र विटो भवेत् ।” (भारत नाट्यशास्त्रम् । २४।१०४)

Also refer to our note on stanza XLIX. supra.

XCII. (a) *Priyangu* (प्रियङ्गु) Name of a creeper which is said to put forth blossoms at the touch of women's feet.

(b) *Kunda* (कुन्दा) is a kind of Jasmine (white and delicate).

(c) मन्दार is the coral tree It is one of the five trees in Indra's paradise. The word *Mandāra* is also used for *Arka* and *Dhattūra* plants.

(d) *Yamasadana* (यमसदन)—The palace of Yama, the god of death is spoken of as extending over many leagues in the *Garudapurāṇa*.

XCIV The same note as that appended to stanza XXXV. (b) may appropriately be repeated here with increased confidence

XCV. Here is a very ingenious play upon all the adjectives of अश्विनेष (play of the eyebrows) ; for, they can also be applied to the word दल (a perverse person) But unfortunately the beauty of the original cannot be preserved in the translation

ACVII (a) Wife is generally considered by men as the other half of her husband Compare the often quoted lines of Milton in the 4th book of his *Paradise Lost* where Adam thus addresses Eve :

" Whom fly'st thou ? whom thou fly'st, of him
thou art,

His flesh, his bone ; to give thee being I lent
Out of my side to thee, nearest my heart,
Substantial life, to have thee by my side
Henceforth an individual solace dear,
Part of my soul, I seek thee and thee claim,
My other half "

(b) " प्रियतम &c alludes to the idea that *Siva* and *Pārvatī* form a single body, one half of which is male and the other half female अस्मात्=to whom there is no superior The two lines mean that *Siva* though he is so far under the dominion of Love as to

have his wife as one-half of himself, is also the first to withstand love. Cf. *Kirāta* XVIII 31 " (K T Telang)

(c) पार्वती literally means the daughter of a mountain. It is one of the several names of Durgā.

Cf. 'उमा कात्यायनी गौरी काली हेमवतीश्वरी । शिव भगवान् यदाणीं शर्वाणीं सप्त मङ्गला ॥ अर्पणं पार्वतीं दुर्गां मृदानीं चण्डिकां शिविकां ॥' इत्यमर

XCVIII. (a) *Vairāgya* (वैराग्य) is a scepticism or detachment from the world. See also our Note B in the *Vairāgyasataka*.

(b) *Niti* (नीति) is motives of policy and prudence including morality. See also our Notes B and C in the *Nīti-sataka*.

(c) *Śringāra* (शृङ्गार) is the first and most important of the nine Rasas and deals with man and woman and their mutual love, as members of the opposite sexes.

(d) The point of the stanza evidently is that people generally differ very widely in their delights and pursuits.

Here we may also refer to the often quoted passage from the *Mahābhārata* which runs as follows —

वेदा विभिन्ना स्मृतयो विभिन्ना ऋषी मुनि र्यस्य मतं न भिन्नम् ।

धर्मस्य तत्र निहितं गुहायां महाज ॥ येन गतं ॥ यथा ॥

C. (a) *Ilāsa* (विलास) is thus defined by Bharata स्मितपूर्वमयालापो विलास इति कीर्तितः । See Bharata's *Nāṭya sāstra* XXII 33

(b) The real meaning of the stanza seems to be that the amorous sports and lovely conversations of youthful ladies are always powerful to charm men

NOTES ON VAIRĀGYA SĀTAKA.



A. As to giving the third or last place to Vairāgyasātaka Kṛṣṇa Sāstri Mahābala says अथ श्रीन्द्राज-
विभवो मर्तुहो द्वितीय पाँचामे वैराग्यजनकं, शृङ्गारसतक निघादेदानीं वैरा-
ग्यसतकं विकीर्णं वैराग्यकृतस्य दाता निघादेक्षयान्धो नास्तीति तं दर्शयति ।

B. *Vairāgya* (वैराग्य) literally means absence of affection for the world. See also Note to stanza XCVIII (a) in the *Śringārasātaka*.

I. *Yogi* (योगी) one well-versed in the practice of Yoga (योग) or union. Mrs. Annie Besant renders the word योग as harmony with the Divine Will.

II. There are three classes of men, those who have knowledge and they do not care for other people's learning through envy; those who have no knowledge and they cannot appreciate; and those who have high position in the world and they do not care for learning, being proud of their greatness. So that there is altogether but a bad lookout for learning and learned men." (K. T. Telang)

III. The Vedānta philosophy teaches us that the acquisition of स्वर्ग itself is of very small importance when compared to मोक्ष or final ab-solution or eman-cipation of the soul.

VIII. "The sense is that if a man of strong mind did not see his wife in the state described, he should not go about to beg. It is the family that constrains him to it." (K. T. Telang.)

It will be seen that the translation of the stanza as rendered by me is somewhat different from the above. Prof. Tawney's version is also similar to

that of Mr. K. T. Telang. Here I have preferred to follow the Sanskrit Commentary of Kṛiṣṇa Sāstri Mahābala which gives the purport as विचारवान्जनः पूर्वाद्धो-
क्त विवेकन विविदिता मर्षा दृष्टाप्रपि दुष्टजठरमरणार्थं कस्याप्यमे न याचत इति
मन्त्रः । The thought thus expressed is far nobler than
that explained by Prof. Tawney or Mr. Telang. I
am, however, glad to observe that Mahārāja Sewāl
Pratāpa Singhji's version of this Ślōka is quite to
the point. It runs as follows :—

कस्यो पुरानो खीर चाहि खँचत अह कात ।
छोटे मोटे बाल भूख ही भूख पुकारत ।
घर माही नहीं अन्न नारे हू निर्दय दातें ।
भई महा जडरूप कमू मुख कयति न बातें ।
मा दशा देखि अर बात चित जीम यस्पर ठरकत मुख ।
आने मुजरे खराहित 'देहि' कहें की सतपुण ॥

Mr. Durgā Prasad's translation of this stanza
being neither correct nor good deserves no particular
mention in this place. The anonymous copy of the
Proverbial Philosophy of Bhātrihari here follows,
as usual with it, the Notes of Mr. K. T. Telang.

X. (a) It is a general belief among the people
that snakes can live without feeding upon anything
but air. The fact is often alluded to by Sanskrit
poets. Cf. सर्पाः पिबन्ति पदमे न च दुर्बलास्ते &c.

(b) "The meaning is that there is no scope
for the exercise of one's merits, all the energies being
absorbed in the struggle for existence."

K. T. Telang.

XV. The word अम्बरखण्ड is here used in a double
sense of (1) a piece of cloth and (2) cloud.

XVII. Commentators differ in their interpre-
tation of this stanza.

Maharaja Pratāpa Singhji's Chhappayās. Pandit Rishabhādatta's Hindi translation is usually below the average and hence I have no scruples to omit it here.

The sage commentary of Kṛiṣṇa Śāstri Mahābala which seems to give the correct sense of the text by his comments upon the stanza is as follows :—

विवेकस्य व्याकरोऽपि विकसनं यस्मिन् तस्मिन् रणे विद्यते कुर्वति सति,
हुते द्रव्ये दृष्ट्वाद्याः परेष्वद्र आक्षेपे शाम्यति सति, सा परिणतिः सुखविशेष-
रतः परिणामः मत्सरति तदा मतिशयेन विस्तारं प्राप्नोति । साक्षात् । यस्यां परि-
णतौ विनये जप्या जीने मेखये, मत्स्रज आदि महानं लक्ष्मिस्तौ गृह्णो गम्भीरो
य आक्षेपो निन्दा च ताभ्यां कृपण एव रिथो मरुतां देवा नामविपत्तिरिन्द्रो ऽपि
यस्यां परिणतौ कृपापात्रं दृष्ट्वाभाजनं भवतीति । यस्यां परिणतौ विनये साक्षाद्वि-
न्द्रो ऽपि स्तूयमानो करोतीत्यर्थः ।

XVIII. Commenting on the meaning of the word Prof. Tawney remarks—"More literally retinue, attendants. This expression falls in with the legend that Bhartṛihari was a king and quitted his throne in a fit of disgust."

XXII. (a) For the unparalleled munificence and magnanimity of Paraśurāma,

Cf. कुलावलापस्य महौ द्विजेभ्यः प्रपच्छतः सीमन्तवत् मायुः ।

बभूवु दत्तमर्जलं स्रुदाः स रणैकेयः श्रियमावदौतु ॥

(b) Bah (बलि)—Name of a demon king, grandson of Prahlaḍa and the most powerful sovereign of his day. He wrested everything from the gods and reigned absolutely supreme over the whole world. To secure the gods from this catastrophe Viṣṇu, in the form of a dwarf, came to him and begged of him three steps of ground. This simple request being granted Viṣṇu assumed an enormous size, covered all of Bah's possessions in two of his steps and putting the

third on Bali himself sent him to the Patāla where he is believed to reign still. The story is told in the Bhāgavata.

(c) Of the fourteen spheres, seven are above the Earth and seven below it. They are enumerated as follows:—

(1) भूर्लोक, भुवर्लोक, स्वर्लोक, महर्लोक, जनलोक, तप्तलोक and सत्यलोक; (2) अतल, वितल, मुतल, रसातल, महातल, तलातल and पाताल ।

XXIV. The first two lines of the stanza if translated literally would stand thus: 'What honour is it to kings to have obtained the earth which has not even for an instant remained unenjoyed by multitudes of kings after acquiring it by means of hundreds of battles'.

K. T. Telang.

XXVI. "The following lines of Juvenal may be compared:—

'What's Rome to me, what business have I there
I who can neither lie nor falsely swear,
Nor praise my patron's undeserving rhymes.'
(Ancient Classics for English Readers, p. 73)

Prof. Tawney (Indian Antiquary, Vol V. p. 3) quotes Burke, Vol. II., p. 106 (Bohn's Ed.). The implication is that those persons only who can descend to such occupations find entertainment in the royal household.

K. T. Telang.

XXXI. जह्नुया or जाह्नवी is an epithet of the Ganges. See Rāmāyana Ch. XLIII Book I.

XXXII. *Chintāmani* (चिन्तामणि) is a fabulous gem supposed to yield to its possessor all desires. It is generally known as the philosopher's stone.

XXXV. सः सिन्धु (literally heavenly river) is another name of the Ganges.

XXXVIII. (a) "The two words काल and काली seem to me here to signify the male and female personifications of the Destructive Principle. Now काल is given by the Medinikāra as a name of Mahākāla or Mahādeva. काली is well known to be a name of Pārvati. Mahādeva is the Deity of Destruction and is also represented in the Purāṇas as playing with Pārvati."

K. T. Telang.

Śiva and Pārvati are represented as playing chess with dice in the seven Ślōkas (Nos 123-129) quoted from Mayūra in the Subhāṣitāvalī. See also the learned editors' note at p. 8. Bombay Sanskrit Series No. XXXI. The word काल in Sanskrit is derived from the root कल् to count and hence it means one who counts. In its secondary sense काल is used both for Time and Śiva. Time is undoubtedly the Counter and hence destroyer of all things and Śiva is the deity of destruction. So there is nothing strange in its being a name both of Time and Śiva. काली is the feminine of काल and consequently represents both Death and Pārvati.

(b) For similarity of thought, compare the various passages quoted by Prof. Tawney in his Two Centuries of Bhartṛihari, p. 69.

XL. (a) केदामिश्र after quoting the stanza at page 75 of his अन्तर्द्वारदोषर thus remarks : सैव सौख्यमूहः । अत्र बोधित्वं ह्यतो देवो ननु हारं वदति रघुनादेय इति बोध्यम् ॥

(b) Govinda in his कान्यप्रदीप cites it as an example of शान्तिरस. According to him and the author of रघुनादेयिका—"वा शब्दाभ्यां द्वयोर्द्वयोस्तुल्यता द्योत्यते"

XLI. "Yôga is one of the systems of Hindu philosophy. Its chief aim is to teach the means by which the human soul may obtain complete union with the Supreme Being. It is defined by Patanjali, the founder of the school, as "the prevention of the modifications of thought by the practice of self-mortification and by keeping the mind continually unaffected by all external influence." * The final beatitude which is held out as the reward of such devotion, consists in the cessation of all idea of self and of any distinction between matter and spirit." Mr. Growse.

See also our Note on stanza I supra.

(b) Padmāsana (पद्मासन) is thus defined in the Hathayôga-pradīpikā (हठयोगप्रदीपिका) of Śaṭānārāma Yôgināra (स्वात्मारामयोगीन्द्र).—

वामोरुपरि दक्षिण च चरण संस्थाप्य वाम तथा दक्षोरुपरि पश्चिमेन विधिना धृत्वा कर्ताव्यां हृन्म् । अंगुली हृदये निधाय चिबुक नासाग्र माटोकये देतदपाधिविनाशकारि यमिना पद्मासनं प्रोच्यते ॥

Mr. Srinivās Iyāṅgār, B. A. translates the above as follows :—

'Place the right heel at the root of the left thigh and the left heel at the root of the right, cross the hands behind the back and take hold of the toes, the right toe with the right hand and the left toe with the left. Place the chin firmly on the breast and look fixedly at the tip of the nose. This is called Padmāsana and destroys all diseases'.

(c) योगनिद्रा At page 79 of the Bombay Sanskrit series No. III., Dr. G. Bühler C. I. E., observe

"चेनिदा means originally 'the sleep induced by the practice of Yoga,' during which the soul is separated from the body and thereby becomes enabled to see the nature of all things.' Here it stands for deep meditation' "

XLIV Dr J Taylor in his translation of the *Prabodhachandrika* remarkably remarks in a footnote that when elephants want the female, or are inflamed from any cause, it is *supposed* that a certain liquid is secreted from two protuberances situated on the sides of the head.

But why *Supposed* ? Every one is fully aware of the fact of which the reader needs not be told or assured that in the rutting season the flow of a strong-scented liquid is generally seen on both sides of the frontal protuberances of bull elephants. The usual place from which the rut begins to come out is just behind the ear, but it is not uncommon to see its appearance in some other parts of the elephants' body. Sanskrit authors are very fond of alluding to elephants in rut, and Bhartrihari himself has proved no exception to the rule as he has mentioned them several times in these Centuries.

XLIII How beautiful is the metaphor which speaks of Desire as River, &c &c !

XLV *Vata* (वट) is a kind of tree with large broad leaves. It is one of the long living, high-growing, and big-dimensioned trees to be found in pretty abundance both in the towns and forests of India. It being considered a favourite abode of Siva is eagerly sought after by Yogis.

XLVI. " The idea is this : The supplicant of the rich thinks the days too long, as he has to suffer the trouble of constant entreaties, often unsuccessful ; the person engaged in the pursuit of worldly objects thinks time too short, as he has never enough of it to compass all his numerous ends. On the other hand, the philosopher, in the intervals of meditation laughs at both for delusions. During meditations he is, of-course, unconscious of all these proceedings. " K. T. Telang.

XLIX. I would prefer with Mr. Telang, the reading दुकूले to चल्हम्मा: as marking better the contrast with वल्हले: ।

LL. The ten directions are the North, North-east, East, Southeast, South, Southwest, West, Northwest, Zenith (above), and Nâdir (below).

LIII. Samâdhi (समाधि) is thus defined in the 4th Chapter of the हठयोगप्रदीपिका—' सटिले सैन्धव यद् त्वाग्रं भजति योगतः । तयात्मनसोरेक्यं समाधिरभिधीयते ' which is translated by Śrinivâsa Iyângâr, as follows : " As a grain of salt thrown into the water unites and becomes one with it, a like union between the Mind and the Atmâ is Samâdhi. " See also our Note to stanza LX (b)

LV. (a) It needs not to be told that there are four principal castes or Varnas among the Hindus, which are named ब्राह्मण, क्षत्रिय, वैश्य and शूद्र. The first three are otherwise known as the *Dvijas* (द्विजाः) or twiceborn, on account of their two births of (I) actual generation and (II) investiture with the Sacred thread. But according to some, the epithet *Dvija*

(वि) limited only to the Brahmans. Compare

“ जन्मना ब्रह्मणे ह्येव संस्कारो विजि वच्यते ”

(b) *Chândāla* (चान्दाल) - A general name for the lowest and most despised of the mixed castes originating from a Sūdra father and a Brahman mother. In the text the word is used for a man of this degraded caste.

LIX. “ The implication is that nothing except devotion to Śiva is to be depended upon, as, for instance, the things enumerated. ” Telang.

LX. (a) The Dekkan poets are held to be great masters of melody of their sweet mellifluous verses. See *Kāvya-darsa*: श्लेषः प्रसादः समता माधुर्यं सुकुमारता । अर्थमयि ददातु मोजः कान्तिरुत्पादयः । &c &c.

(b) *Samādhi* (समाधि) according to Nṛsiṃha-sarasvatī, is व्युत्पन्नविशेषसंस्कारपरोन्निमगनाहुर्मात्रे सति चित्तस्थैर्यमज्ञाननिवृत्तिः समाधिः । See *Vedāntasāra* subōdhini, p.55. Mr. K. T. Telang thus explains it according to the *Vedāntasāra*: ‘ an exclusive concentration upon the One Entity without distinct and separate consciousness of the knower, the known, and knowing and without even self consciousness’. Also compare, सर्वं दृश्यं तैव्यं ज्ञात्वात्मपरमात्मनोः । समस्तवस्तुसंस्तः समाधिः सा निधीयते which occurs in the गौडभाष्यटीका: at verse 86th.

Strictly speaking *Samādhi* is the eighth and last stage of Yoga. These eight stages of Rājayōga (राजयोग) are (1) Yama (यम), (2) Niyam (नियम), (3) Āsana (आसन), (4) Prāṇāyāma (प्राणायाम), (5) Pratyāhāra (प्रत्याहार), (6) Dhāraṇā (धारणा), (7) Dhyāna (ध्यान) and (8) *Samādhi* (समाधि). But, here, the word *Samādhi* may be taken to mean perfect and profound

absorption of thought into the one object of meditation : i.e. the supreme Being. See also our note to stanza LIII supra

(c) Chowry—As to the origin of these luxurious royal fans (चमर) vide Chapter 72 Sloka 1 of the वाराहसंहिता where it is said

देवैश्चर्मैश्च किल बालहेतो यथाहि रुक्मायकदेशु ।

आशीतवर्णाश्च भवन्ति तासां वृष्णाश्च छाद्रूलभरा सिताश्च ॥

Mr Wil'ins in his Fables and Proverbs from Sanskrit observes in his footnote to the word Chamara that it is a kind of whisk made of the tail of a particular species of cow and sometimes of peacock's feathers finely ornamented, used to chase the flies away

(d) I am inclined to take the stanza as furnishing internal evidence of Bhartrihari being a king

(e) In several editions including those of Bombay and Calcutta this stanza is given a place in more than one Centuries of this poem

LXII *Palasa* (पलाश) is according to Mr Grower ' the Butea frondosa a tree with scarlet flowers which precede the new leaves, and when in full blossom make a striking sight like a fire on the horizon '

LXIII It will be seen that many persons have been led to translate this stanza in a sense quite contrary to that in which it has here been presented to the reader For comparison, we would beg to quote the following

Our former opinion was, ' You and We are we and You, (i.e. You are different from we) Oh friend what is become now that we consider you like our selves
(Mr Durga Prasad)

To my mind the original text as herein given cannot admit of any other interpretation but that which we have sought to convey in our Hindi and English translations. For the cessation of worldly ties of kinship, friendship &c. in Vairāgya, we have the authority of the Mahābhārata.

वितामहो ऽ स्मि स्परिः वितापुत्रश्च भारत ।

ममैव दूयमात्मरया न मे यूयं न यो वयम् ॥

LXVIII. *Vidyādhara* (विद्याधर) — A class of demigods or semidivine beings. The name Vidyādhara is applied to one of the ten species of divine beings. These are enumerated as follows in the *Amarakośa* :—

विद्याधरा पशुरोयस्य रक्षो गन्धर्व क्रियात् ।

पिशाचो गुह्यकः सिद्धो भूतो ऽ मी देवयोनयः ॥

LXIX. (a) *Meru* (मेरु) — See our Note LXXX (a) in the *Nitisataka*.

(b) *Yuga* (युग) — See our Note to Stanza LXXXIV in the *Nitisataka*.

LXX. (a) "Actions done in a past life lead to results in the succeeding life, and to obtain freedom from the perpetual round of birth and death thus arising, all कर्म must be destroyed. Cf. *Śrīrīka Bhāṣya*, p. 1075." K. T. Telang.

(b) "The bodies and conditions of transmigrating souls are, according to their works, good or evil in antecedent states from time without beginning. The merits and demerits and the embodiments are from eternity. Seed from plant, and plant from seed, but who shall assign priority to either? From such fruition of merits as long as soul is implicated

with body, there is no escape
 This implication of soul with bodies, animal, vegetable, human, ultrahuman, and divine, is the source of all misery. In all its stages the soul tastes little but pain, sickness, death, and severance from all that it would fain cling to. Even in the highest embodiments there is disparity, and a consequent sense of insufficiency, and there is the certainty of their expiring upon the exhaustion of the merits which procured them. Paradise and places of torment are only stages in the endless journey. This repeated embodiment of souls results from merits, merits from activity, activity from desires and aversions, desires and aversions from identifying the soul with that which is not soul, with the body, the senses, the intellect. (Gough-in Calcutta Review) "

Prof Tawney

LXXI *Kalpa* (कल्प) - See Note on Stanza XVI (a) in the *Nitisataka*

LXXIV *Brahma* (ब्रह्म) or *Brahman* (ब्रह्मन्) is the supreme Being, regarded as impersonal and divested of all quality and action. Prof Apte says that according to the Vedāntists *Brahman* is both the efficient and the material cause of the visible Universe, the all-pervading soul and spirit of the universe, the essence from which are created things produced and into which they are absorbed.

LXXV *Pâtāla* (पाताल) is the lowest sphere as explained in Note (c) to Stanza XVII supra.

LXXVII. (a) *Santa* (शान्त) is equal to free from passions.

(b). *Muni* (मुनि) is a saint. In its original meaning the word signifies one who observes the vow of silence.

LXXVIII. त्रिलोको—The three worlds are enumerated as the (i) heaven, (ii) earth and (iii) hell.

LXXIX. (a) According to Prof. Apte the Vedas or the holy Scriptures of the Hindus were originally three, but a fourth was subsequently added to them, and their number is now generally considered to be four. They are (1) the ऋग्वेद; (2) the यजुर्वेद; (3) the सामवेद; and (4) the अथर्ववेद. According to the strict orthodox faith of the Hindus the Vedas are अग्नैवेद, 'not human compositions,' being supposed to be directly revealed by the Supreme Being, and are called 'Śruti' i. e. 'what is heard or revealed' as distinguished from 'Smṛiti,' i. e. 'what is remembered or is the work of human origin.'

(b) The *Smritis* as distinguished from the Vedas are the theological writings from the pen of the Rishis, patriarchs and sages.

(c) *Purāṇas* (पुराण) are the well-known sacred works of the Hindus, dealing with theology, history, mythology &c. They are eighteen in number viz—

(1) ब्रह्मपुराण; (2) वामनपुराण; (3) विष्णुपुराण; (4) शिवपुराण; (5) भागवतपुराण; (6) नारदपुराण; (7) मार्कण्डेयपुराण; (8) अग्निपुराण; (9) मत्स्यपुराण; (10) ब्रह्मवैवर्तपुराण; (11) लिंगपुराण; (12) वाङ्मयपुराण; (13) स्कन्दपुराण; (14) वामनपुराण; (15) कूर्मपुराण; (16) मत्स्यपुराण; (17) यशोधरपुराण; and (18) ब्रह्माण्डपुराण. It is generally believed that they have all been written by Vyāsa or Vedavyāsa, the son of Parāśara and Satyawati. The literal meaning of the word

Purāna is old. According to Mr. Wilkins the term *purāna* (literally ancient) is given to such Hindu books as treat of Creation in general, with the particular genealogy, and history of their gods and heroes of antiquity.

LXXXI. Professor Tawney translates पुरा as the nunnow

LXXXII. *Brahma* (ब्रह्म) - See Note to Stanza LXXIV supra

LXXXV. (a) Mr. K. T. Telang notes that 'the force of all my delusion being destroyed by the pure knowledge which shines forth in consequence of the great extent of merit resulting from contact with you, I would merge into the Supreme *Brahma*'

(b) The body is admittedly composed of the *Panchamahābhūtas* or the five elements, viz—earth, water, fire, air and sky or ether

(c) As a footnote to his poetical version of the stanza, Prof. Tawney quotes the following passage from Green's *History of the English People*, p 114 :—"The life of Francis falls like a stream of tender light across the darkness of the time. He strips himself of all, he flings his very clothes at his father's feet, that he may be one with Nature and God. His passionate verse claims the moon for his sister, the Sun for his brother; he calls on his brother the Wind, and his sister the Water. His last cry was a Welcome, Sister Death."

LXXXIX. *Vinā* विना is thus explained by Mr. Wilkins in a footnote at p 120 of Morley's *Univer-*

sal Library No 30—"An instrument of the string kind very much esteemed in India. It is constructed of a long piece of wood upon which a number of steel strings are strained, and which serves also for the finger board it being furnished with frets almost from one extremity to the other, with each end fixed horizontally upon the pole (if the expression be allowed) of a large pumpkin, or an oblate sphere of wood hollowed for the purpose

LCI. "People misunderstand the mere cure of pain as itself a pleasure" K T Telang

XCIV Mr Telang here differs from all commentators who unanimously explain दुःखाधिकानाम् as referring to the family of the कोऽपविशन् spoken of in the text. However, the learned scholar remarks "I cannot say what they mean. But the idea intended seems to be that of proud wealthy men." However the reader will see for himself the propriety of our following the Sanskrit Commentaries in thus translating the stanza which is herein rendered gives a very intelligent and powerful idea. Krishna Sāstri Mahābala in prefacing the Ślōka thus sums up its substance विषदस्ते कुटुम्बे स्थिता कृत्वा दुःखेन स्थित्यपेक्षया परमसुखस्य गन्तावति निवासः श्रेयान् ।

C शून्य is a technical term of the Yoga philosophy, and refers to absolute nonexistence. It is also used as a name of Brahman. In Bhartrihari-nirveda (III. 18) मोक्षनाथ thus advises मर्दहार-विषयेऽप्य सदा इत्य मनः शून्ये निवेश्य । स्वयमानन्दमात्मानं स्वप्रकाशमुपैष्यसि ॥

CX (a) Koorma or Kamatha—See Note to stanza LXXV (b) in the Nityatāka

(b) *Dhruva* (ध्रुव)—The son of Uttānapāda being slighted by his step-mother left his home with the determination of winning himself a name in the world. By the advice of the seven Rishis he devoted himself to the service of Vishnu, and was finally exalted by the God to the heavens where he shines as the polestar

(c) ब्रह्माण्ड is the egg of Brahman *i. e.* the universe

(d) बृहन्मर is a kind of large tree known in Hindusthāna by the name of Goolara. The interior of its fruit is the reputed seat of innumerable insects.

CXI *Chakravāla* (चक्रवाक)—Name of a bird. Mr. Growse remarks that the male and female Chakravā are doomed for ever to nocturnal separation and are said to pass the night on the opposite banks of a river or pond, vainly calling to each other to cross

CXIV. I think the reading सस्रण्डे would be far better than that of the text *i. e.* सस्रान्ते.

CXV. शूली is a name of Śiva on account of his holding a trident in his hand.

CXVI. *Vairāgya* See Note to Stanza XCVIII. (a) in the Śringarāśataka and also Note B in the *Vairāgya śataka*.

LIST OF AUTHORS AND WORKS CONSULTED FOR AND MENTIONED IN THE PRESENT VOLUME.



No.	NAME.
	A.
1	अभिनवगुप्तकृत ध्वन्यालोकटीका ।
2	Addison (G. T.).
3	Aeschylus' Plays (Robert Potter).
4	अमरचन्द्रसूक्तित्वाङ्गभारतम् ।
5	अमरकोषः ।
6	अमरवृत्तकम् ।
7	आनन्दनर्यनाथार्यकृत ध्वन्यालोकः ।
8	Annie Besant's Lord's Song.
9	अप्परीक्षितकृत चित्रवीणासा ।
10	अप्परीक्षितकृत कुवलयानन्दः ।
11	Aristophanes.
12	Asiatic Researches vol. IX.
13	अष्टाक्षरम् ।
14	St. Augustina (G. T.)
15	The meditations of Marcus Aurelius. (Jeremy Collier).
	B.
16	Bailey's Essays on the Formation and Publication of Opinions.
17	बालाटमणीत भोजप्रबन्धः ।
18	बाणभट्टकृत हर्षचरितम् ।
19	बाणभट्टकृत कादम्बरी ।
20	J. Bartlett (G. T.)
21	Beattie (Johnson's Lives of the Poets.)

- 52 S T Coleridge (G T)
 53 Prof Colebrooke's Essays on Sanskrit and
 Prakrit Poetry
 54 Cowley (Johnson's Lives of the Poets)
 55 William Cowper's Letters

D

- 56 दक्षिणामूर्तिविरचित लोकोक्तिमुक्तावलि ।
 57 रामोदरगुप्तकृत कुट्टिनीमितम् ।
 58 दण्डिकृत काव्यादर्श ।
 59 ५० दत्तपमचौबेविरचित अमिनवनिघट्ट ।
 60 The Orations of Demosthenes upon the
 Crown (H L Brougham)
 61 धनञ्जयकृत दशरूपकम् ।
 62 John Dryden (G T)
 63 Alexander Dumas' Marguerite de Valois
 64 महामहोपाध्याय पण्डित दुर्गोमसाद-काशिन्याय पाण्डुरद्वयपरच-
 सम्पादित वाच्यमाला Vol VIII
 65 Mr Durgaprasad's Maharajah Bhartrihari's
 One Hundred Morals
 66 Mr Durgaprasad's Maharajah Bhartrihari's
 100 Couplets on Renunciation

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- 67 Emerson's Poems
 68 Epictetus. (G T.)

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- 69 Fenelon (G T)
 70 Fielding (G T)
 71 Firdausi's Shāh Nāmah (Atkinson)
 72 Fuller (G T)

G

- 73 M Galana's Greek Translation of the Niti
 and Vairagya Satakas

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|-----|---|
| 74 | षट्षर्षरक्तनीतिसारः |
| 75 | Goldsmith's Traveller. |
| 76 | गोपाठमदृष्टवरसतरङ्गिणी. |
| 77 | चंडित गोपीनाथ दाघोषकृत रामसौमाम्यशतकम् |
| 78 | मोक्षपद्धतिः |
| 79 | Prof. Gough. (Calcutta Review). |
| 80 | मोवर्देनाचार्यकृतार्थ सप्तशती. |
| 81 | मोविन्दकृत कान्यकुब्जः |
| 82 | Balthasar Gracian (G. T.) |
| 83 | Gray's Elegy in a country Churchyard. |
| 84 | Great Thoughts. Vols. IX. X. XI. |
| 85 | Green's History of the English People. |
| 86 | Mr. F. S. Growse's Translation of the
Ramayan of Tulsidas Vols. 3. |
| 87 | गुणभट्टाचार्य कृततत्त्वज्ञान काव्यम्.
H. |
| 88 | Haeberlin's Sanskrit Anthology. |
| 89 | हलायुधकृतधर्म विवेकः |
| 90 | हरिहरीपाध्यायकृत भर्तृहरिनिवेदम् |
| 91 | Horace (G. T.).
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| 92 | Indian Antiquary Vol. IV.
J. |
| 93 | चण्डितराज जगन्नाथप्रणीत भामिनीविलासः |
| 94 | चण्डितराज जगन्नाथप्रणीत रसगङ्गाधरः |
| 95 | जङ्गलकृत सूक्तिमुक्तावलिः |
| 96 | जगन्नाथप्रणीत शृङ्गारशतकम् |
| 97 | जयदेवप्रणीत गीतगोविन्दम् |
| 98 | Dr. Samuel Johnson's Lives of the Poets. |
| 99 | Dr. Samuel Johnson. Lines Added to
Goldsmith's Traveller. |

- 100 Sir William Jones. (Asiatic Researches 1876).
 101 Juvenal (Ancient Classics for English Readers).

K.

- 102 ककुण्ठित राजतरङ्गिणी.
 103 कालिदासकृत अश्विज्ञानशाकुन्तलम्
 104 कालिदासकृत कुमारसम्भवम्
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 106 कालिदासकृत रघुशम्
 107 कालिदासकृत मनुवंशारम्
 108 कालिदासकृत गुण्यारुहिकम्
 109 कालिदासकृत शृङ्गारविन्दुः
 110 कालिदासकृत विक्रमोर्वशीयम्
 111 कामन्दकौय नीतिसूत्रः
 112 कार्तिकमसाद रचित महाराज विक्रमादित्य का जीवन चरित
 113 काशिनाराय दुर्गाप्रसाद संपादित काव्यमाला Vol. 8.
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 115 Mr. K. T. Telang's Nitisataka and Vaidyaśataka.
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 119 केशव मिश्रकृतालङ्कारसंग्रहः
 120 Dr. Kielhorn. (Bombay S. S. No. IV)
 121 कृष्णमिश्रकृत भवोपबन्धोदयः (Dr. J. Taylor).
 122 कृष्णशास्त्रि महाबल कृता मर्त्यहीनताकत्रयटीका.
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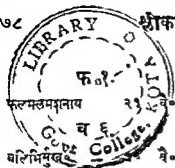
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येनैवाम्बर०	१५	"
ये चर्द्धन्ते	४६	"
येषां न विद्या	१३	नी०

र ९.

रत्नैर्महोह०	८१	नी०
रम्य हर्म्यतल	६६	वै०
रम्याश्चन्द्र०	८३	"
रागस्यागार०	७०	शृ०
राजन्तुष्णाम्बु०	६९	"
राजन्तुधुक्षसि	४६	नी०
रात्रि. सैवपुन	७६	वै०
रे कन्दर्प०	९९	"
रे रे चातक	५१	नी०

ल ५.

लज्जागुणौघ०	११०	नी०
लभेत् सिकतासु	५	"
लंगूलचालन०	३१	"
लालावतीना	७८	शृ०
लोभश्चेदगुणेन	५५	नी०

व २६.

वक्र चंद्र०	५	शृ०
वने रणे	९७	नी०
वाङ्म स्तस्य	१०९	"
वय मिह परितुष्टा	४९	वै०
वय येभ्यो०	३७	"
वर वक्षच्छेद	३६	नी०
वर पर्वत०	१४	"
वहतिभुवन०	३५	"
वाज्जटा सनन०	६२	"

वितर्णे सर्पस्वे	४८	वै०
विद्यानाभिम्बता	४७	"
विद्या नाम नरस्य	२०	नी०
विषादि धैर्य०	६३	"
वपुल हृदयै०	२२	वै०
विषदुषाचत०	४२	शृ०
विस्मृत बुधा०	६१	वै०
विस्मोऽपि	९९	शृ०
विवेकव्याकोशे	१७	वै०
विश्रम्य विश्रम्य	२२	शृ०
विश्वामित्र	६५	"
विस्तारित	८३	"
वेश्याऽसौ	८९	"
वैराग्ये सचर०	९८	"
व्याघ्रीऽ	१०८	वै०
व्यादीधेय	८५	शृ०
व्याल बाल०	६	नी०

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शत्रयो वाराणसु	११	नी०
शम्भु स्वयम्भु०	१	शृ०
शम्पा शैल०	९३	वै०
शशीदिस०	९६	नी०
शास्त्रोऽपि	६२	शृ०
शास्त्रोपसृता	१५	नी०
शिर शर्व	१०	"
शुच सप्त	९४	शृ०
शृङ्गारदुम०	७१	"
श्रोत्र श्रुतेनैव	७२	नी०

स ३७.

सखे धन्या	५६	वै०
स जात. को०	२९	"

नाते प्रदोषे	१४	शृ०
सत्य जना वचि	५४	"
सत्यत्वेन	७७	"
सत्यावृता च	२४	नी०
सत्यामेव हि	१०९	वै०
सदायुःश्रुतिप्राप्त	१०९	नी०
सन्ततायाधि	३४	"
सन्त्ययेऽपि	६६	"
सम्पत्सु महती	११	"
सन्मार्गे तावदास्ते		
समोहयन्ति		
ससारेऽस्मिन्नसारे		
कुतुपति	६६	"
ससारेऽस्मिन्नसारे		
परिणति	१९	"
ससारोदधि०	६८	"
सहकार कुसुम०	३७	"
साहित्य सङ्गीत०	१२	नी०
सिद्धाध्यासित०	६७	शृ०
सिद्ध शिशुरपि०	३८	नी०
सुधामयोऽपि	९३	शृ०

सुधाशुभ	४०	"
सूनुः सञ्चारितः	२५	नी०
एजति ताप०	९२	"
स्तनौ मास०	१९	वै०
सौमुदां	६४	शृ०
स्थाल्यां वेदुष्य०	१००	नी०
स्थितिं दुष्पारप्ये	३३	वै०
छात्वागाद्रे	९२	"
स्फुरत्स्फार०	४२	"
स्मित किञ्चिद्वक्त्रं	६	शृ०
स्मितेन भावेन	२	"
स्मृता भवति	७३	"
सजो हयामोदा	३९	"
स्वपरप्रतारकोऽसौ	५७	"
स्वल्प आयुवसा०	३०	नी०
स्वायत्त मेकान्त०	७	"

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हर्तुयाति	१६	नी०
हिंसा शून्य०	१०	वै०
हेमन्ते दाधि०	४८	शृ०

U. G. C. BOOKS इति ।

